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# SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

*Pedro J. Lemos*  
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DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIF.

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"THE MURAL PAINTER" BY  
GEORGE K. ROSS OF CHAM-  
BERSBURG, PENNSYLVANIA

## Art Frontiers

AN EDITORIAL

IT IS a revelation to many to know that our country has frontiers still awaiting development. In art education there are many frontiers in which art education is an unknown and uninvited subject. The unified unanimous art methods of small European countries is impossible in our large United States, where many parts are in constructive periods, with different areas requiring art related to their different developments. The industrial section, agricultural section, mining or lumbering portions have a different interest reaction to art subjects than the cities and closely built up portions of our country where educational luxuries have increased. I have even found art frontiers within a few miles of highly rated educational centers. The ungraded school, the rural school with dilapidated equipment, meager funds in limited tax income sections in otherwise prosperous states are certainly art frontiers surprisingly found in many parts of our country.

These frontier sections need the simplest of art methods and the ABC of art instruction. These diversified types of communities require different methods and emphasis of art work. Even art supervisors of our cities know that schools in different sections of the city need different approaches to art.

The APPROACH is the important effort. If crawling is the only possibility, let it be crawling. Certainly, we have to learn to walk before we can run and running is more successful if we first learn to walk well. The fact is that as a whole we are not learning to walk very well in art education before we run in our art curriculums.

Art industry and art school directors complain that we are attempting too many subjects and too advanced steps with the

students. They could use our graduates much more easily if we could give a fuller and efficient preparation to the advanced subjects. We should not speed up, but slow down and do the things we are now doing in better ways.

New Art Frontiers are being established even in cultural communities. New ideas and new art methods come every year for acceptance. Common sense must be used in accepting these new frontiers. Extremes either way are disastrous. The "modern trends" are less important than their followers would believe, and more important than their enemies would allow. What to accept should be studied and used only as adaptable.

Art should be a happy valuable growth in any Frontier. It should not develop carelessness. The great values of observation, mental hygiene, social adjustment, the ethical value of finding the good and beautiful sides of life can only come with a balanced and proportional relation to the natural growth of the Frontiers. Any attempt at "free expression," "integrated" or undirected art knowledge in unprepared localities would be an artificial operation. *Certainly the isolated Frontier sections can equally profit on the primary art steps used in the past by the successful art localities of today during their Frontier Days.*

With all our ART let us always remain TOLERANT and permit the beginner to commence simply and surely even if it includes tracing or copying or other art expression. I have seen many a Tortoise surpass the confused Hare.

Pedro J. Lemigo

## Art in the School

EDITH H. DAILY, *Head of Art Department*

*Friends' School, Brooklyn, New York*

THE conception of the universality of the human gift of expression is the basis of modern teaching in all the arts. Artistic intuition and the power to create are universal gifts, but few are encouraged to use them.

Art should be a language through which the child expresses his own life experiences; and almost any little child can learn to draw and paint as naturally as he speaks or writes. By putting him in the proper environment and by explaining to him the general principles of expression, we help him to find his way through his own experience—the only experience he can possibly use to any fruitful end. Thinking of the child as a pioneer, an adventurer in life, we desire to help him in every possible way in his quest for happiness and fulfillment.

It is not wise to smother his young curiosity with artificial formulas or to curb his imagination with fixed rules. Schiller, the poet of Freedom, emphasizing the analogy between art and play of a child, assigns to Freedom the domain of art. What is essentially the nature of play? Things possessed of reality are taken and their general bearing altered at will. The player connects things in a way that gives him pleasure. The basic impulse in art is this play-instinct, or the impulse to play. "Man is fully man only where he plays, and he only plays where he is Man in the fullest sense of the word."

All good work in art surely originates in a lively and vigorous imagination working with freedom from prejudice and with a spontaneity gained from the liberated play impulse.

If it is granted that man possesses a two-fold nature, body and soul, objective and

subjective nature, it is essential that he strike a balance between the two if he is to become a completely harmonious being. Herein lies one of the greatest values in art expression for the growing child. Whether or not he develops into an "artist" when he becomes an adult is of secondary importance. Through the development and use of the creative imagination the inner subjective life seeks an outer form in which to experience itself, to grow, and to live. There is no greater joy than that of creation. Happy are those who have found the way, and who are able to keep the channel open. With each simple picture or pattern which the little child makes he becomes more fully conscious through the art. He is on his way to becoming a strong and integrated personality.

Through this growth and development as an individual the child begins to find his relationship to others. He realizes that he cannot achieve growth alone, that he is part of an interrelated whole. So the second aspect of his consciousness develops—that of *group consciousness*. It is helpful for children to learn to work harmoniously together on a classroom project. In correlating their art work with that of other subjects they will frequently work together as a group on some large wall panel or decorative frieze.

A younger child's drawings at first will be simple, primitive, naïve. He lives in another world from that of the adult. He is concerned with putting down his ideas, and it never occurs to him to "copy." His work is sincere and he does not question the realistic aspect. If the growing flower is made as tall as the house, it is because the flower is of equal importance to him. He thinks of it in those terms.

Children should not be interfered with by people who know little or nothing about art. True enough they cannot be left entirely alone in their efforts. They need to understand *first* of all the intelligent handling of their materials. When they are ready for each new step they need the intuitive perception and guidance of an artist; one who knows *when* and *where* to encourage, one



who knows how to aid them in the development of their critical faculties.

It is a joy rather than a problem to aid the growing child. His enthusiasm is keen, he does not fear, and his imagination is working freely. Then comes the adolescent with his consciousness of what others are thinking and with his sense of inferiority. He worries over his drawing, and tries to copy others. If, however, he has had the advantage of earlier art training of the right kind, he will find this period less difficult.

A gradual understanding should be de-

veloped that art is a language and that form and color are used to express an idea seen or felt.

Through development of imagination, memory, and observation, faculties are developed which enrich the life of the student to such a degree that he is no longer afraid to express his ideas. He understands something of the laws of order, growth, rhythm, and harmony, to which all life is subject. No matter what his later life may be, he has acquired a background from which greater development will follow.

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## **Value of Art Training in Secondary Education**

GEORGE K. ROSS

*Chambersburg, Pennsylvania*

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**F**EW people realize the results of an art training as a means of accomplishing the aims of secondary education. These aims—mental, physical, social, economic, ethical, and aesthetic adjustments, after all, prepare the future generations for the activities of life. Art as a means of bringing about these adjustments is important in the curriculum of every school.

Art training is mental training. Through art one learns to create, to think for himself, to plan in an orderly fashion, to organize and relate material. Modern art is strictly averse to mimicry. It aims for originality, self expression, individual opinions and adjustments. One must think and plan for himself. It is not a matter of copying, of

repeating parrot-like, of doing time "for art's sake."

Through art one learns to observe. An intellectual curiosity is developed as well as the memory process. The mind becomes active in the art class, alert to observation, searching the memory for experiences.

Art is an aid to mental hygiene. Through graphic and plastic expression one forgets the strain and the hurry of everyday life. There is relaxation—or should be. It is a playtime; an outlet for emotions inhibited by our conventional existence. Drawing and painting should be like an outburst of song—we feel better. Thus we obtain through pleasant means a graphic record—making for valuable and happy use of leisure time.

Secondly, art education trains for social adjustment. Only through the artist's understanding of human nature, his being in sympathy and accord with mankind, is he able to portray life as it is. "The proper study of mankind is man." The textbooks on sociology can never give the artist what he gains by observing man and depicting his attitudes.

A third adjustment art training tends to bring about is economic. One of the first principles the student learns is "an object must fulfill its purpose or it is not art." In other words, if more of our apparent works of art had service and utility there would never

have been any need for "whatnots." We need art in secondary schools to protect the future from "whatnots." We need art sense and art appreciation to develop things of beauty with economic value.

Art training is ethical training. The moral and religious aspects of life have always been associated with art. The control of the sensual instincts, of looking for the "good" things in life, of realizing the import of virtue and evil, open-mindedness—all are part of a character-building process that the artist goes through. The philosophy of ethics is analyzed. The artist must learn to meditate on what is good and what bad for his objective is to give to the world—and he hopes that gift will be good.

Even an appreciation and incentive for

physical betterment is developed through art. Who, studying the Greeks, does not envy and covet the perfect body? The study and understanding of proportions, muscle activity, and anatomy in general make the artist realize the value of the laws of health.

As for an aesthetic adjustment it is very evident this objective is the same for both art education and secondary education. The two types of education aim to give the student a more thorough appreciation and understanding of works of art, the beauties of nature, and to enrich his living in general.

Art teaching assists greatly in attaining the aims of secondary education; it prepares the student for making adjustments—mental, physical, social, economic, and aesthetic.

THE THEME, TRANSPORTATION, RESULTED IN ONE CONSTRUCTED OBJECT FROM EACH SCHOOLROOM IN THE JOHNSON SCHOOL OF VIRGINIA, MINNESOTA. THE ENTIRE SUBJECT IS DESCRIBED IN THE ARTICLE COMMENCING ON THE OPPOSITE PAGE



A TWO-ROOM PLAYHOUSE PROVED TO BE A SUCCESSFUL PROJECT IN THE JAMES MADISON KINDERGARTEN CLASS IN VIRGINIA, MINNESOTA

## Building Projects by Sixth Graders

SELMA ATHERTON, *Supervisor of Art*  
Virginia, Minnesota

THE Johnson School chose "Transportation" for its theme. Each room studied the subject as it best fitted into the particular grade. A comprehensive survey in the form of illustration was followed by concentration on one type, first in illustration, and then in constructed form. One constructed object was the result in each room. Most of the wheeled contributions were built on coaster wagons, borrowed from the children for the purpose. Building board was cut for each part of every object with coping saws. Patterns were made by the children on large wrapping paper and fastened together with strips of wood and small nails. Most of the objects were large enough to be usable by the children.

The first two grades found Transportation a part of Social Studies: the Farm and Transportation units. The building of a milk wagon, an automobile, and an airplane was the result. The third grade developed the "Viking" theme, finishing with a constructed Viking boat and using wax crayoned muslin for the sail. The fourth grade developed the Early American Transportation making a stagecoach and a covered wagon. The fifth grade did a great deal of research on the development of the railroad, making illustrations for a large community book and ending with a flat painted reproduction of the modern streamlined engine on beaver board, braced on the back to stand up like a billboard.

As each school was attempting a different subject for building correlation, it became a little difficult to get ideas which would fit into all grades. The James Madison, however, decided upon a bookshop which would, of



AUTOMOBILES AND AEROPLANES REPRESENTED THE MODERN TYPES IN THE PROJECT ON "TRANSPORTATION"

course, be a literature correlation. The first and second grades constructed the shop, furniture, upholstery, and curtains; the kindergarten, the cash register; the third grade, an Indian book and money for the cash register; the fourth grade, book posters, stationery, and an illustrated book or two; and the fifth and sixth grades, books and jackets.

The Washington building developed the subject of "Mail Transportation," centering it around a post office. The kindergarten and first grade constructed the post office of building blocks, covered it with wrapping paper, and made mailbags and other accessories. The study of the post office was an outgrowth of the Social Studies group for those grades. Mail transportation followed nicely from the second grade course of study, the result being a constructed mail truck and a mail plane. The third grade cut letters used as labels for the post office, and made money and stamps. The fourth grade developed Early American Transportation in the form of large decorative panels, and the fifth grade also worked out panels using a Modern Mail Transportation of the United States theme. Another fifth grade did a decorative Railroad Transport-



THE KINDERGARTEN AND FIRST THREE GRADES MADE A CIRCUS GROUP OF LIFE-SIZE ANIMALS.  
 THE JAMES MADISON SCHOOL ARRANGED A COMPLETE BOOK SHOP AS A LITERARY CORRELATION





ARCHITECTURE OF THE AGES PANELS, PLAYHOUSE ROOM, AND POST OFFICE PROJECT WERE OTHER BUILDING PROJECTS COMPLETED BY THE SCHOOL OF VIRGINIA, MINNESOTA

tation map of the United States in crayon-exed muslin. One sixth grade undertook research on European Mail Transportation, and the other Asiatic, both developing illustrated class books on the subject.

"Health" was the subject chosen by the Jefferson School and developed around a dining room constructed by the first grade. The second grade illustrated health rhymes, putting them all in one book, and they also contributed the pictures on the walls of the dining room. The third grade made a produce map of the United States. The fourth grade made huge health posters, and the fifth grade contributed decorated menu cards with complete menus.

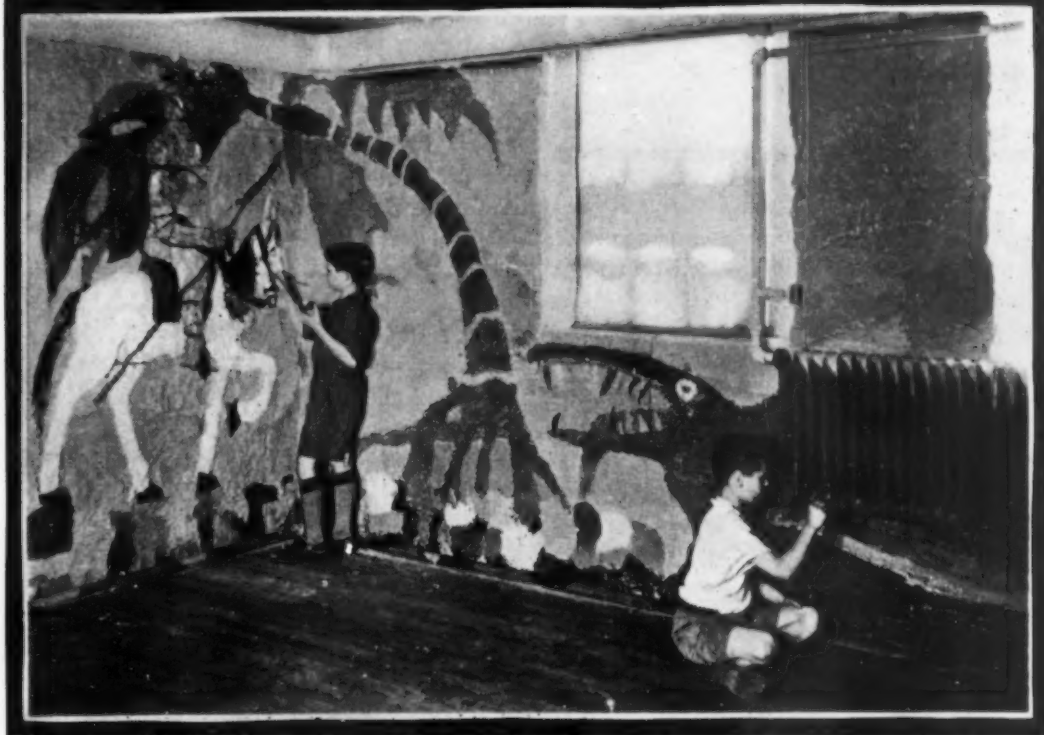
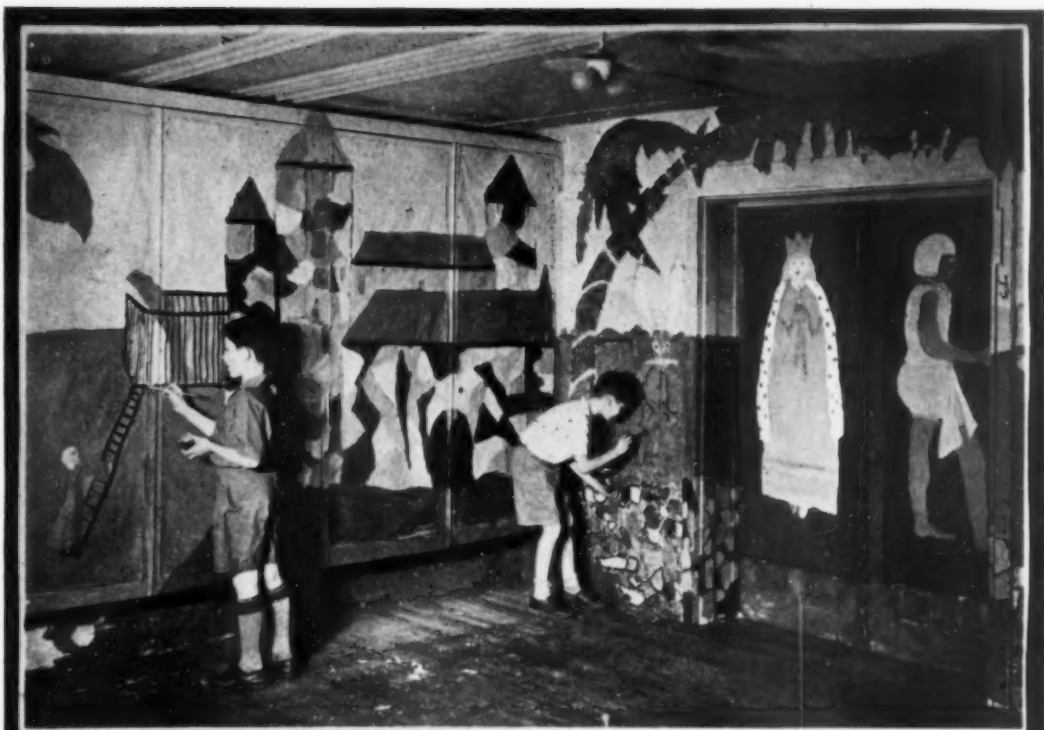
The Lincoln School issued a monthly newspaper, one page of which was contributed by each grade for every publication. News items, sketches, poetry, and jokes were combined to correlate language, penmanship, and art.

One of our buildings is exceptionally large, and it became necessary to divide the grades into two groups for building project purposes. The lower grades decided on a circus, while the upper grades liked the subject of "Children of Other Lands." The kindergarten and first three grades con-

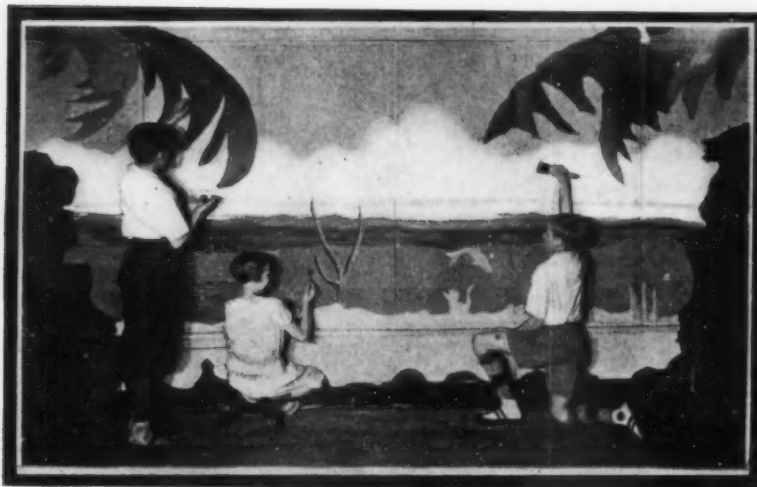
structed the circus, the animals of which were life size. Each grade contributed one animal and some other item, such as cages, popcorn stands, backgrounds, sideshow posters, etc.

The grades from four through six developed the subject of Children of Other Lands in various ways. Two fourth grades made small dolls of rolled newspaper, held up by wooden standards, and dressed in colored papers. Another fourth grade made large travel posters. One fifth grade developed a book of foreign children, with large illustrations in crayon on 22- by 28-inch oak tag. Another group worked out a frieze of colored paper foreign children. Still another fifth grade took pleasure in studying the types to be found in this country and in possessions of this country. The results of that intensive research were two panels wax-crayoned on muslin. Both sixth grades studied foreign costumes, working them out in posters, and one of the grades developed all-over textile patterns from them. The other room continued with decorative maps of foreign countries. As a final project, each grade of the entire group made one doll of muslin, about thirty-six inches high, attached to wooden standards, and dressed in foreign costume.





THE CASTLE UNDER CONSTRUCTION. THE SCENE OF ST. PIERREPONT RIDING FORTH TO SLAY THE DRAGON. SCENES PAINTED ON THE WALLS OF AN UNUSED ROOM IN A SCHOOL IN RUTHERFORD, NEW JERSEY, DESCRIBED IN THE FOLLOWING INTERESTING ARTICLE BY FLORENCE W. TITMAN, ART SUPERVISOR



## St. Pierrepont Slays a Dragon

FLORENCE W. TITMAN, *Supervisor of Art*

*Rutherford Public Schools  
Rutherford, New Jersey*

**O**F COURSE, an unused room in a schoolhouse is simply preposterous. Such a thing simply doesn't exist in most schools, and yet—there it was, cobwebby, dingy, and forlorn! The walls of many textures—rough stone, smooth stone, and brick. Hideous cabinets with the inevitable glass panels and varnished oak frames. One closet—locked. (That belonged to the janitor.) The principal of Pierrepont School surveyed it carefully. Yes, it would, without a doubt, make a perfect activities room. It needed to be decorated, and here is where the Art Department came in. Could they have the children paint it? They could. They did.

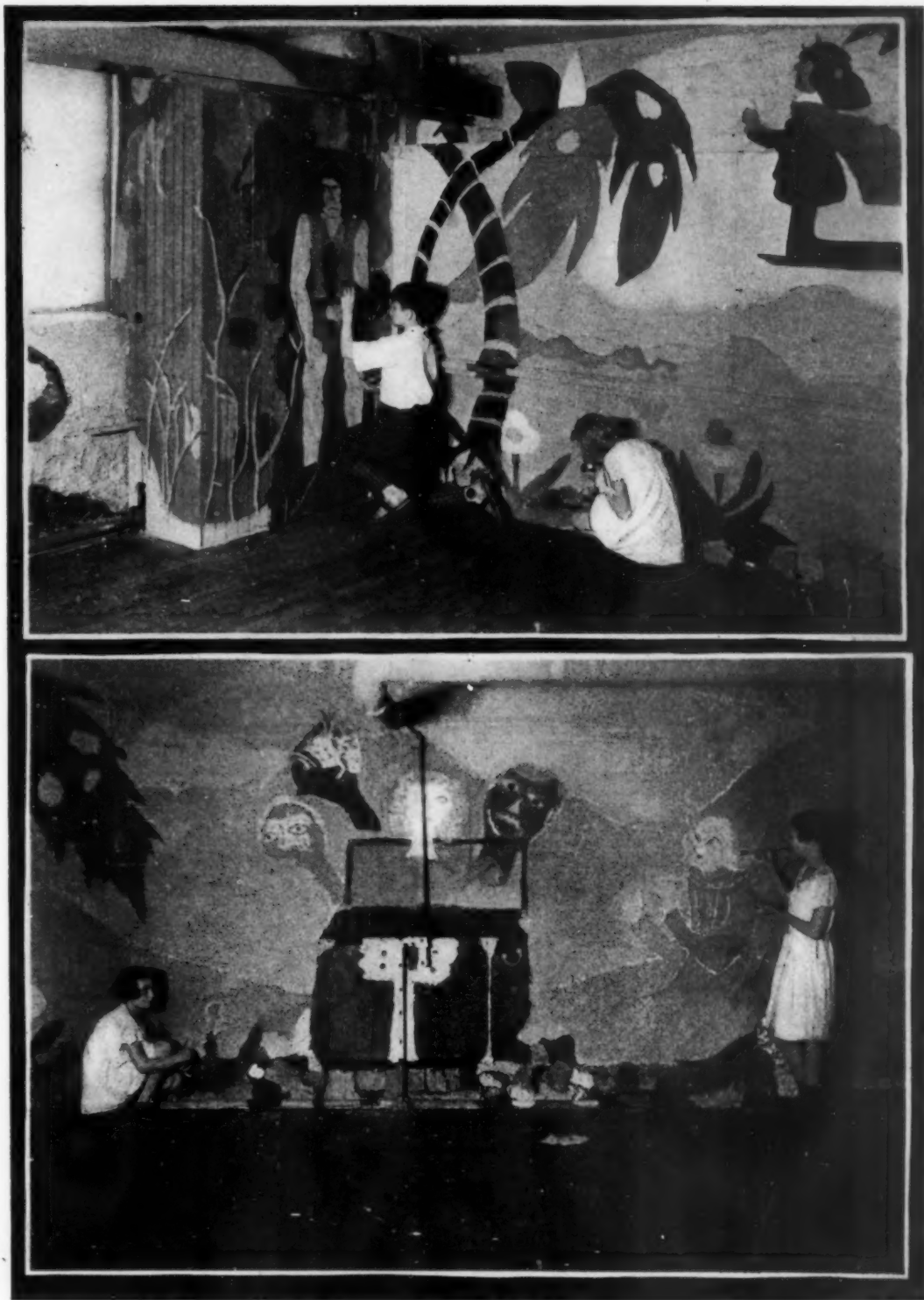
Amid shrieks of glee (no one could hear them in the basement anyway) the 6B boys fairly whisked on a coat of flat white, spreading also a goodly share upon themselves and the floor. A captain, chosen by

the class for reliability, managed daily relays until the walls and the shining golden wood-work were as white and spotless as snow.

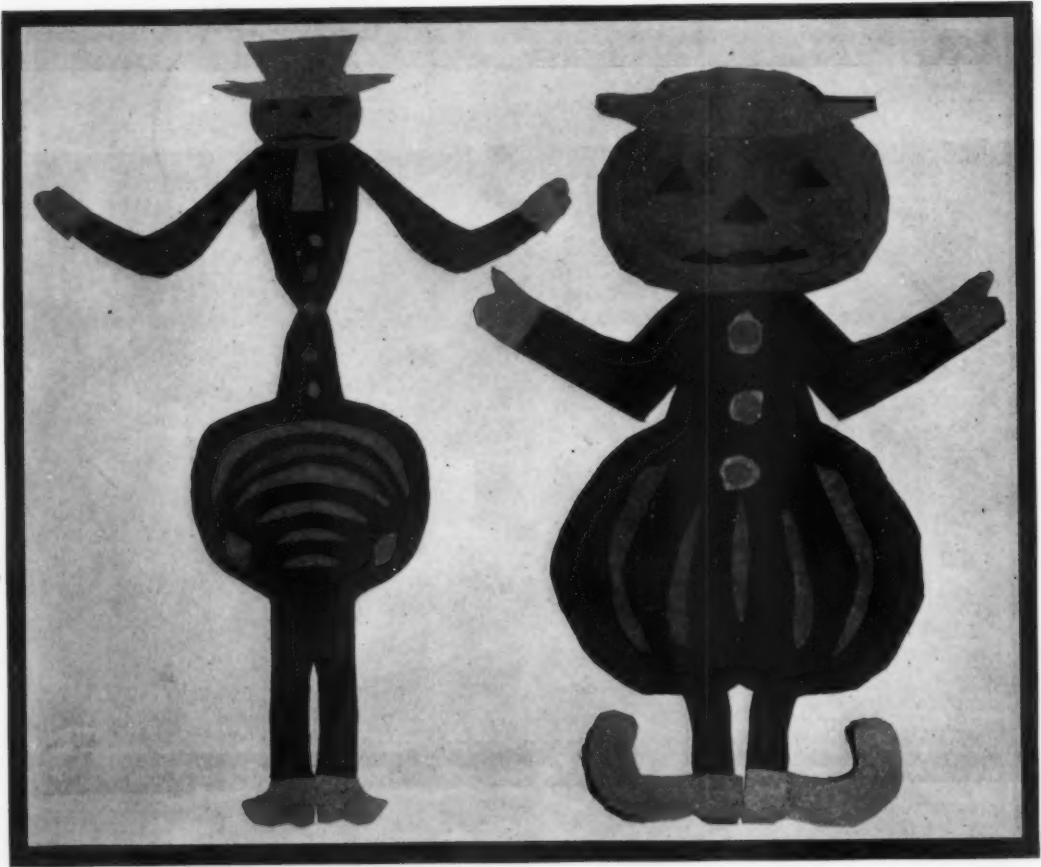
The whole 6B Class decided to transform the room into fairyland, and "No sooner said than done," said the Fairy Queen! Wall tint colors, with brilliant spots of tempera in lovely violets, magentas and yellow-greens; deep blues and soft yellows; original designs by children in the 3d, 4th, 5th, and 6th grades; newspapers freely cut for leaf and conventionalized flower shapes; sticks of charcoal; relays of children, ever-changing, from grades I-VI. What excitement! An ugly radiator, long and low, became the ribs of a fierce dragon with a lolling red tongue. Pipes were painted the colors of what was under them. They simply melted away. A huge giant with a thorny club emerged from the doorway of the janitor's lair. Kraft paper tacked over glass doors and painted eliminated the closets but left them usable.

Two whole days and two half days elapsed, and lo! The Dragon of a dirty unused room was slain completely. A fairyland of color has given joy to the whole school. From its lovely cerulean blue sky, and floating salmon pink clouds, to its gorgeous orange net curtains (donated by a truly interested parent) it awaits equipment. Tools and benches will be forthcoming, for anything can happen in Fairyland. The children told me so.

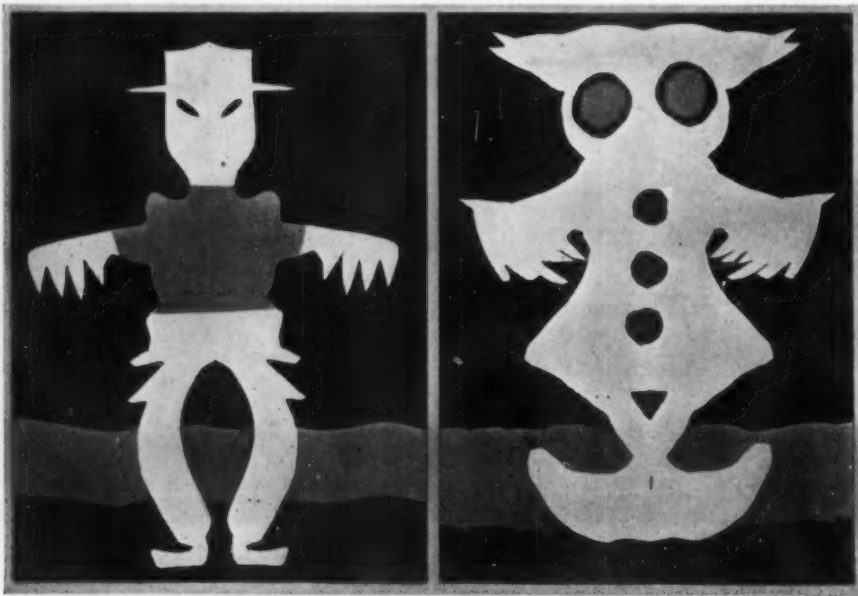




THE JANITOR'S LAIR AND THE LITTLE LAME PRINCE TO THE RIGHT. PANDORA AND THE FURIES SHOWN IN LOWER PART



THESE WERE THE THINNEST AND FATTEST CUTTINGS OF CHILDREN DOING HUMOROUS SUBJECT IN A THIRD GRADE. THE TWO CHILDREN WHO CUT THEM WERE ABNORMALLY FAT AND THIN. MORE ABOUT THIS INTERESTING PROBLEM ON PAGE 27 (HUMOR IN ART)



TWO HALLOWEEN FUNNIES CUT FROM FOLDED PAPER BY CHILDREN OF THE SCHOOLS OF ELY, MINNESOTA, UNDER FRANCES L. STOKES

# Why Make Toys

RUTH H. KEMP

*Director of Exhibit and Symbol Departments  
Camp Fire Girls*

*New York City*

**W**HEN we started to make an exhibit of toys, we went on a tour through several of the toy shops of our modern stores. We found it not over-inspiring—there were too many replicas of Mickey Mouse—too many beautiful dolls that could do everything but breathe! Such an overwhelming quantity of machine-made toys left us with a feeling of futility.

Then we thought, ever since time began people have been whittling out dolls and wooden animals to amuse their children. It would be interesting to see what sort of things they made. So we delved into a few books, and straightway opened up a whole new world.

Those toys had charm—a charm that lay in the fact that those little wooden figures, although sometimes imperfect and ugly, were made by some person who loved making them—a person who, though he lacked skill in some instances, never lacked imagination.

Many people can make an exact replica of a horse in wood or clay. But how many can catch the spirit of a horse—suggest it with a few wooden sticks and a bit of rope? We found just such a horse in a book called "Toys of Yesterday"; it was made by a carpenter in 1830. He had stuck wooden legs, a carved head and a tail on a rounded tool handle which served as the body, painted the creature gaily, and a more dashing horse you could not imagine.

From that carpenter, we caught one secret. He used what materials he had on hand. We pass it on to you. Let what materials you possess or can find about you inspire your toys. We took the hint and made one of our toys from a toy croquet

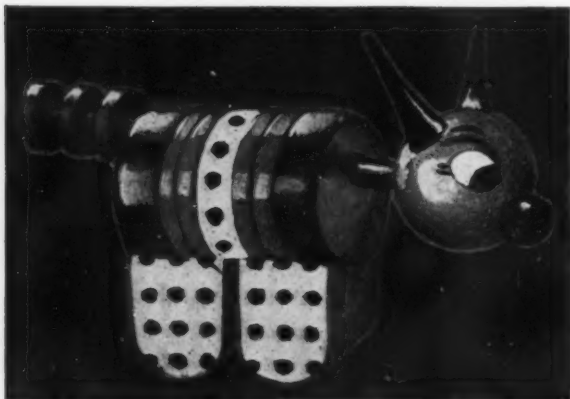


A MADONNA CANDLESTICK DESIGNED BY RUTH KEMP FROM SIMPLE SHAPED WOODEN FORMS MAKES AN ARTISTIC, PRACTICAL ORNAMENT

mallet and ball; others we made of toy nine-pins, golf tees, and kindergarten beads and checkers, and cut what other parts we needed from flat boards.

We also saw that the toys we found in the various books of museum collections gave a miniature picture of the age in which they were created. We discovered most delightful scenes in wood of the shepherd and his flock, the huntsman and the deer, of woodsmen at work in the forest, the villagers at the fair or in the park, the toy soldiers and dolls, and the doll houses and coaches picturing the costumes and household trappings and vehicles of yesterday perfectly.

We thought—we also have picturesque



THIS TOY DOG MADE FROM TOY CROQUET Mallet, KINDERGARTEN BEADS AND TOY NINEPINS IS POINTING DIRECTLY AT THE COLOR PAGE OF FAMOUS TOY BATHING BEAUTIES MADE FROM SIMILAR MATERIAL. WHO SAID WHY MAKE TOYS?

things, distinctive of our modern age; let's have a streamline automobile and a gay beach scene.

Toy making is fun. That's really sufficient reason for including it in any hand craft program. But it is more than superficial fun. It is an education in history, in craftsmanship, in design and color. If you must be practical, it is inexpensive and a good money-making project.

#### TOY MAKING SUGGESTIONS FOR FUN OR HOBBY FASHION

**DOLL HOUSES OR SINGLE ROOMS**—Do these with the idea of following an historical period in furnishing here or abroad. Try a modern house or room.

**TOY VILLAGES**—Choose special country or setting, or type of architecture, ancient or modern.

**TOY SCENES**—Topics: At the Fair; At the Beach; The Farm; The Circus; Noah's Ark; The Zoo; Christmas Creche or Nativity Scene.

**DOLLS**—With emphasis on costume or story-book characters.

**PUPPETS**—Hand puppets or string puppets; develop this into a marionette show.

**TOY ANIMALS**—Try fantastic types and try all sorts of materials (rustic creatures—seashell creatures—movable toys—jumping jacks—animals); corks, spools, clothespins, twisted paper, yarn, nutshells, raffia.

**TOYS FOR MONEY-MAKING**—Some of the above, if easy to make; hat stands in form of dolls and animals; pretzel holders; place card holders; string holders; bridge score card and pencil holders.

#### MATERIALS SUGGESTED FOR TOY MAKING

**WOOD**—Three-ply wood, white wood, toy croquet set, toy ninepin set, kindergarten beads, dowel sticks, golf tees, checkers (for wheels), spools, corks, orange crates, cigar boxes, window-shade rods, lollipop sticks, wood skewers, clothespins.

**PAINT**—Inside flat white, poster paint, clear lacquer.

**GLUE**—Powder glue, fish glue, vegetable glue.

**TOOLS AND NAILS**—Coping saw, file, hand drill, bit brace and bits, nails, sandpaper, hammer, pocket knife, awl, brads and nails, wire washers, cotter pins, clamps, vise.

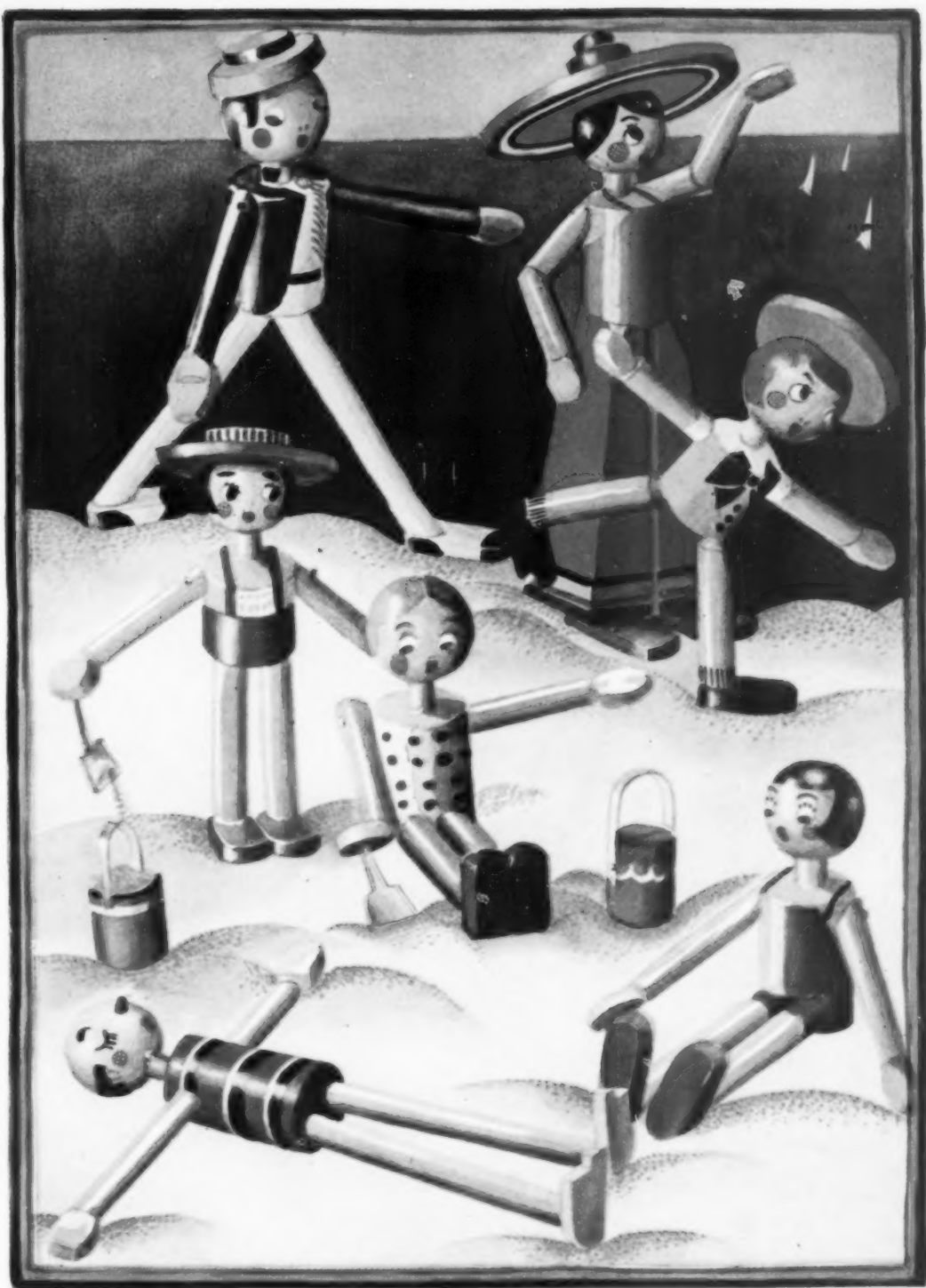
We haven't much patience with those who say they can't include hand craft in their program because it is too expensive. We want to mount a soap box and with violent and probably inappropriate gestures, shout, "You don't know what you're talking about."

They simply mean that they have narrowed down their idea of hand craft to include only such classic products as hand-tooled calf book covers, or silver bracelets. Of course, these are beautiful things and all of us long to create something on such a high plane of craftsmanship and artistic skill.

But why ignore the lesser crafts, as well as the fact that those expensive crafts have humble beginnings? To be a good craftsman, one must learn to design for all sorts of mediums and materials, to handle tools, become skillful with his hands. All these may be learned on inexpensive materials. The value of hand craft lies largely in the fun of making something. It takes more than expensive material to make a beautiful object. It takes thought, ingenuity and skillful fingers.

We have made more detailed suggestions on toy making, and paper and paste crafts because the materials for these may so often be found in the home, in the wood box, the attic or store room. There are inexpensive phases to many other crafts. (Continued on p. x)





WOODEN TOYS BY RUTH H. KEMP DESCRIBED IN THE PRECEDING ARTICLE, "WHY MAKE TOYS." THESE TOYS WERE MADE WITH SIMPLE WOOD ARTICLES PLUS CLEVER IDEAS

*School Arts, September 1935*



THE FOLLOWING POSTERS REPRESENT  
SOME OF THOSE WINNING AWARDS IN  
THE 1935 CONTEST CONDUCTED BY THE  
LATHAM FOUNDATION FOR THE PROMO-  
TION OF HUMANE EDUCATION



PATRICIA  
SHAFFORD,  
SAN  
FRANCISCO,  
CALIFORNIA

- 1—ROGER B. SEARLE, YORK, PENNSYLVANIA
- 2—PAUL SMITH, PALO ALTO, CALIFORNIA
- 3—BARBARA WILSON, SYCAMORE, ILLINOIS





SYMBOLIC DESIGN BY J. H. EICHACKER, FEDERAL SCHOOLS, MINNEAPOLIS, MINNESOTA





仁愛—乃世界最大之需要  
**KINDNESS·THE WORLD'S  
 GREATEST NEED**

A POSTER FROM CHINA MADE BY LIANG CHI YI, SHANGHAI INSTITUTE OF ART,  
 HANGCHOW, CHINA. THIS REPRESENTS A MAN BRINGING GIFTS TO THE POOR



A POSTER FROM MEXICO MADE BY BEATRICE URBIETA, GUADALAJARA JAL. MEXICO

# A RIGHT BEGINNING FOR WORLD PEACE



CHRIS BRAMLEY  
VANCOUVER  
BRITISH COLUMBIA

is kindness

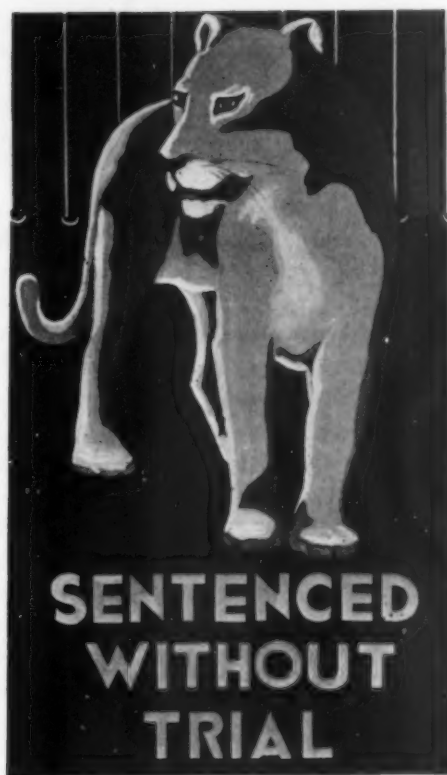
A CANADIAN POSTER MADE BY CHRIS BRAMLEY, H. FAULKNER  
SMITH SCHOOL OF ART, VANCOUVER, BRITISH COLUMBIA



D—DOROTHY PERETZ, EMPIRE JUNIOR HIGH SCHOOL, CLEVELAND, OHIO  
C—ROBERT JAMES, LOCKWOOD JUNIOR HIGH SCHOOL, OAKLAND, CALIFORNIA

O—CONRAD CAPUNE, LOS ANGELES, JUNIOR COLLEGE, LOS ANGELES, CALIFORNIA  
E—DOROTHY RYAL, WEST HIGH SCHOOL ROCHESTER, NEW YORK





N—PETER THOMPSON, CHOUINARD SCHOOL OF ART  
LOS ANGELES, CALIFORNIA

P—TSUGIKO MIYASAKI, WARM SPRINGS, CALIFORNIA

F—T. H. CREMER, PHILLIPS HIGH SCHOOL  
ROCHESTER, NEW YORK

A—DALLAS HICKS, CHICAGO ACADEMY OF ART  
CHICAGO, ILLINOIS

# The Schoolroom

## AN EXPRESSION OF THE ART LESSON

MARION G. MILLER

*Former Assistant Director of Art*

*Des Moines, Iowa*

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ETHEL DAVIE SEAL opens an article in the *House and Garden Magazine* about the kitchen with the statement, "Earliest recollection of the universal kitchen brings to mind sad walls and dingy woodwork, flaring gas jets, cross-barred muslin, cut sash length, at chilly and unfriendly windows," etc. I wonder how many of us could substitute the word "schoolroom" in place of the word "kitchen" in that sentence and be approaching the truth. George William Eggers tells us that "beauty is visual comfort" and that "Comfort is essential to every kind of efficiency and visual comfort is no exception." The person who is responsible for the planning and decorating of the schoolroom—the place where the child spends one-fourth of the hours in each day—should consider all of its possible functions in child development. He must realize the importance of the psychological and physical effects of pleasing and restful surroundings upon one—the value of "visual comfort"—and of making practical before the children the art principles in classroom instruction, as well as the value of surroundings which adequately carry out the particular functions for which they were made. The same authority tells us that, "Production without art is not in the last analysis wholly ethical conduct; it gives less than full measure for value received."

We may conclude that any room which is not pleasing in appearance does not give "full measure" or carry out its complete function in the lives of those who occupy it.

In this article we will briefly outline: (1) the two important considerations in plan-

ning a schoolroom; (2) facts regarding several features in the room which may add to the beauty of the room; and (3) suggestions regarding class projects in room decoration through which art subject matter may be taught.

### IMPORTANT FACTORS ENTERING INTO THE PLANNING OF THE SCHOOLROOM:

*The Use of the Room.* This factor must be thought of in connection with the planning of every feature in the room, i.e., the room in which the child is taught should be large enough for comfortable and orderly activity; the seats and desks must be adjustable to the child, convenient for the taking out and the replacing of materials, and, if possible, arranged so that light will fall over the left shoulder. Each article requires the same study regarding its use.

*The Beauty of the Room.* Design and color are the two important elements in beautifying the schoolroom. The design element includes: first, pleasing lines and proportions; second, harmony of style in the furnishings of the room; and third, pleasing arrangement of the features with regard to the structural lines of the room and the principles of order. The color element is always important in making a room attractive. The use of the room, the exposure of the room, the principles of color harmony, and the psychology of color all must be considered in the planning of the color scheme.

### SUGGESTIONS REGARDING SEVERAL ROOM FEATURES:

There are several room features which we believe are not sufficiently taken into consideration in the decoration of the schoolroom but which are important in adding to the beauty and cheer of the room, i.e., hangings, plants, and pictures.

*Hangings.* There are few schoolrooms which would not be improved by artistic curtains. If a room is not very light, care should, of course, be taken that the curtains do not shut off too much of it. In such a room light-weight white or cream curtains



A CLASSROOM PLANNED AND EQUIPPED FOR INDUSTRIAL ART PROJECTS.  
THE STUDENTS ARE CONSTRUCTING BOATS OF DIFFERENT TYPES

might detract from the bareness of the windows. Most rooms will permit, however, the use of a colored tone in the hangings. A plain color which harmonizes with the wall tone—possibly a brighter tone of the same hue or a contrasting hue may be used.

*Plants.* Plants may be used very successfully to brighten up a room. A window box of ferns or hearty plants is an attractive addition to a room if the ventilation permits plant life. Spring flowers arranged attractively in bowls and vases and fall bouquets of leaves, pods, weeds, and grasses give spots of color and beauty to the room.

*Pictures.* We enter a schoolroom today and find unsuitable pictures—pictures which have hung on the walls ever since the building was built and mean little to the occupants of the room. Teachers accept them as part of the permanent fixtures, either never

questioning their effectiveness or not knowing with what to replace them if they are removed. A picture should be placed in a room because it means something to the occupants of the room. A few carefully chosen with regard to the interests and needs of the occupants of the room are of more value than many miscellaneous ones. The selection of pictures for the schoolroom requires thought regarding several factors:

(1) The interests of the children at various ages is an important element. A child's interest changes in his eight years in the elementary school. Walter Sargent gives us light regarding this fact. He tells us that one of the interests of the children in pictures in the first three grades is in narrative—in the story in the picture or series of pictures. In the fourth and fifth grades the children become absorbed in the characters in the

pictures. The picture begins to have an influence over the child. In the upper grades the children enjoy adventure and historical romance. These suggestions definitely help the teacher determine pictures for the classroom.

(2) The subject matter taken up in the grade is another determining element. When children are studying Indian life in the grade, they are interested in pictures portraying Indian life and customs; when studying pastoral life they are interested in pastoral scenes.

(3) The color scheme of any room should

be considered as in the selection of pictures.

Pictures should be hung if possible where the child may get acquainted with them—on his eye level.

#### USE OF PROBLEMS IN ROOM DECORATION AS CLASSROOM PROJECTS:

The selection and arrangement of various features in the room may often be made most helpful by their introduction as class projects to be worked out by the group under the guidance of the teacher. Suggestions regarding possible projects in room decoration which may motivate some of the principles in classroom instruction are as follows:

SUGGESTED PROJECTS	SUBJECT MATTER IN ART
The selection of curtains for the schoolroom	{ Use, Serviceability, Texture, Design, Color
The designing of curtains for the schoolroom	{ Conventionalization, Stenciling, Block Printing
The selection of pottery	{ Use, Line, Form, Color
The arrangement of pottery	{ Balance, (symmetry and occult balance), etc.
The selection and arrangement of winter and summer bouquets	{ Use, Color, Harmony, Arrangement
The selection, framing, and hanging of pictures	{ Subject matter, Color, Design
The designing of table runners	{ Conventionalization, Stenciling, Block Printing
The keeping of an orderly room	{ Use, Beauty
The arrangement of furniture, etc.	{ Design, (Harmony of line), etc.

Changes in the schoolroom involve so many considerations—the use and the beauty of the room, finances, methods of procedure, etc., that it should be done through the combined efforts of teacher, art director, princi-

pal, etc. It is our hope that the schoolroom may become a happy place in which to live—where there are no “sad walls and dingy woodwork” and no “unfriendly windows” but a place of “visual comfort” and cheer.





## Humor in Primary Art

ELISE REID BOYLSTON

*Assistant Supervisor of Art*

*Atlanta, Georgia*

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WHAT is ludicrous to the child is not always funny to the grown-up, therefore all sorts of tests have been tried to determine what children really think is worthy of laughter. If you ask him, he will say, "A man falling down stairs," or "a hat that has blown off a boy's head," because he naturally adores the Charlie Chaplin type of stuff; but the real gem of humor in art is the unconscious fun that a little artist will put into his creative drawing. Can one imagine anything more delightfully natural than "a freckled farmer" when so explained by a big-eyed serious-looking child; and, after all, when one comes to think of it, farmers *should* be freckled, shouldn't they; but a full moon with a perky hair ribbon over one ear, now that is something distinctly out of the ordinary course of human events!

Children unconsciously tell the family secrets while depicting the thing that is uppermost in their minds. One child has a modern mother who "sits in the rocker while father washes dishes." Another, having drawn a decidedly lopsided man, glibly excuses himself by the explanation that the man was "so fat he couldn't stand straight."

It is interesting that children often draw people with a decided resemblance to themselves. A red-haired child will delight in drawing lasses with fiery locks; a tall thin wisp of a fellow depicts his very counterpart; and it is quite ludicrous to see a veritable butterball of a boy with his picture of a roly-poly urchin growing under his crayons on the desk before him. Jewish children frequently make their figures quite Hebraic in form and facial expression.

*School Arts, September 1935*

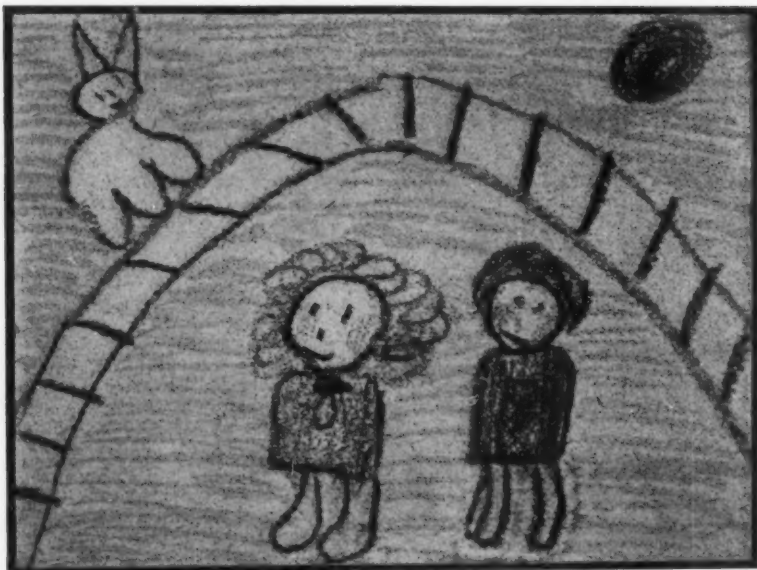
Some time ago I tried a novel experiment with little folks that was most interesting to me and quite pleasing to them. I told them I wanted to laugh, and they were to imagine a situation that was impossible, such as a pig climbing a tree. Could they tell me any funny things they would like to put into a picture?

A suggestion was all that was necessary. Ideas flowed fast,—a house upside down, a mouse being shot out of a gun, a child standing on the rising sun, etc.; for children are full of imagination. My enthusiasm was so genuine that they tried to see just how impossible their ideas could be. In some cases, they recalled stories which were part of their literary experience—perhaps a nursery rhyme that had been unsatisfactory in its ending, as the cow that jumped over the moon *and knocked it down*. Bo Peep's sheep came dutifully home with their tails in the proper place, but with pipes in their mouths—quite up-to-date sheep, really!

Some children still clung to the rough stuff ideas, and drew a "goat going to butt down a little boy," or borrowed a thought from Little Black Sambo and drew "as was"; but the majority sensed the idea and were thoroughly original. A monkey was depicted in the act of slipping up on an elephant by climbing its tail; a dog had a black eye; turkeys played tag; snakes jumped rope; and even owls drew coal wagons.

Some of these pictures showed a vast amount of humor. A giraffe looked at the storm coming, and was afraid if he got wet his spots would run. A monkey played ball on a camel's back, thinking it was a mountain. These were all suggestions from third graders, but I found that the younger children, though not able to draw as fluently, were even more imaginative. A "red tear" might almost have been a subject for a Russian novel; and the more sophisticated of us cudgel our brains to find just what has prompted his wild imaginings!

Sometimes a child's graphic vocabulary is richer than his oral one, as in the case of the first grader, who did not know the word animal, and bringing his drawing to the



THREE BILLY GOATS GRUFF  
"THE OTHER TWO HAVEN'T  
COME INTO THE PICTURE"

teacher, he said, "Isn't my horse a funny old cow!"

Frequently, too, a child will use his wits to wriggle gracefully out of a situation. Intending to draw Little Black Sambo in blue trousers, he finds that he has drawn his clothes black, so he calmly draws the blue trousers to one side and lets it go at that. Thus he accomplishes his purpose to his own satisfaction.

At times, also, a pupil's ability to picture his thoughts are inadequate, and his imagination supplies what he is unable to draw. He will tell you that the little girl is inside the house helping her mother wash dishes, or the

rabbit hutch is full of bunnies. One particular cutting intrigued me. It was simply a rectangle two inches by six, and was explained as a dog chasing a cat.

"Where is the cat?" I asked.

"It's just runned off on this side," was the answer, pointing to the right of the picture.

"I see," I replied, "but where is the dog?"

"It hasn't got there yet!" she calmly explained.

And so art is always delightful in itself, but a hearty laugh adds flavor now and then, and makes the drawing period something really to be anticipated.



THESE TWO HALLOWEEN FIGURES AND TWO OTHERS ON PAGES 52 AND 53 WERE DESIGNED BY THE PUPILS FOR THE HALLOWEEN TREASURE HUNT DESCRIBED ON THE OPPOSITE PAGE

# Halloween Treasure Hunt

HELENE IGNOWSKI

*Loup City, Nebraska*

**B**ATS, cats, ghosts, and witches evincing an exciting spell are in order for Halloween. They are especially fitting for signs to be used in a well-planned Treasure Hunt. These work in particularly well when one deals with children, for it is such a jolly time for youngsters to make Halloween cut-outs and please the teacher with Halloween clippings. After one teacher detected the pupils' delight in pleasing her, she in turn made use of their material in planning a treasure hunt for them. The teacher with the help of one older pupil did a great deal of rummaging and revising, and finally fitted verses to the cut-outs used as leads. The older pupil also put up the signs, and the children were agreeably surprised to find the cut-outs they had made in class so used. The verses were written with a silver or a colored pencil depending on the colors used in the cut-outs.

This treasure hunt turned out to be so successful that the teacher thought there would be many others delighted to try this very thing. The verses are self-explanatory, but they may be changed to suit the situation of the particular school, and other clever ones may be added.

In this case the windmill, the coal bin, the stacker, the Russian thistles, and the skeleton of a horse played an important part in the occasion. The very fact that the children who attended had never taken part in a treasure hunt before, made them doubly eager to undertake the quest. They lined up outside as for ordinary school call while the teacher put up the footprints from the jack o'lantern at chimney place to the cat

in the hallway. The leader was an eighth grade pupil who could read with the best expression. The teacher took down the jack o'lantern and handed it to the leader who read it while the others listened:

At Halloween a treasure hunt I'm giving  
Come mingle with the dead and living,  
For I'm inviting spooks as well  
Who will impart a magic spell.

Follow the ghost's footprints  
To the cat awaiting thee.

A few of the other verses used on the leads in this treasure hunt follow:

Pardon, please, my funny grin—  
The news you seek is not within.  
You'll have to get it from the bat  
That's hanging in the tree. Scat!!!

Bats, cats, owls and ghosts  
Skip about with laughter light.  
They enjoy the pranks and fun  
Of this weird enchanting hunt.  
Cottonwood near.

Over meadow, hill and dale,  
Spookily we take our way,  
Thankful for a chance to roam,  
And our ghostly antics play.  
Mournfully the breezes blow,  
As we wander to and fro  
Sighing dismally and low  
As we wander to and fro. Straw stack!!

Do not turn in horror away  
We are spooky, we agree  
But you should not scorn us,  
For you soon may treasure find.

The treasure was found in the fork of two trees. It consisted of "weenies," marshmallows, and Halloween suckers. After the roasting and toasting there was only time for a game of the "Flying Dutchman." At the parting corner everyone was full of mischief and pranks. It was indeed a success.

EDITOR'S NOTE: A Treasure Hunt will be an appreciated Halloween celebration. The one described in this article took place in the country but a city school might use the interior of the building or the school yard.

## Learning to Appreciate the Willow Pattern

NETTIE S. SMITH

*Smith Center, Kansas*

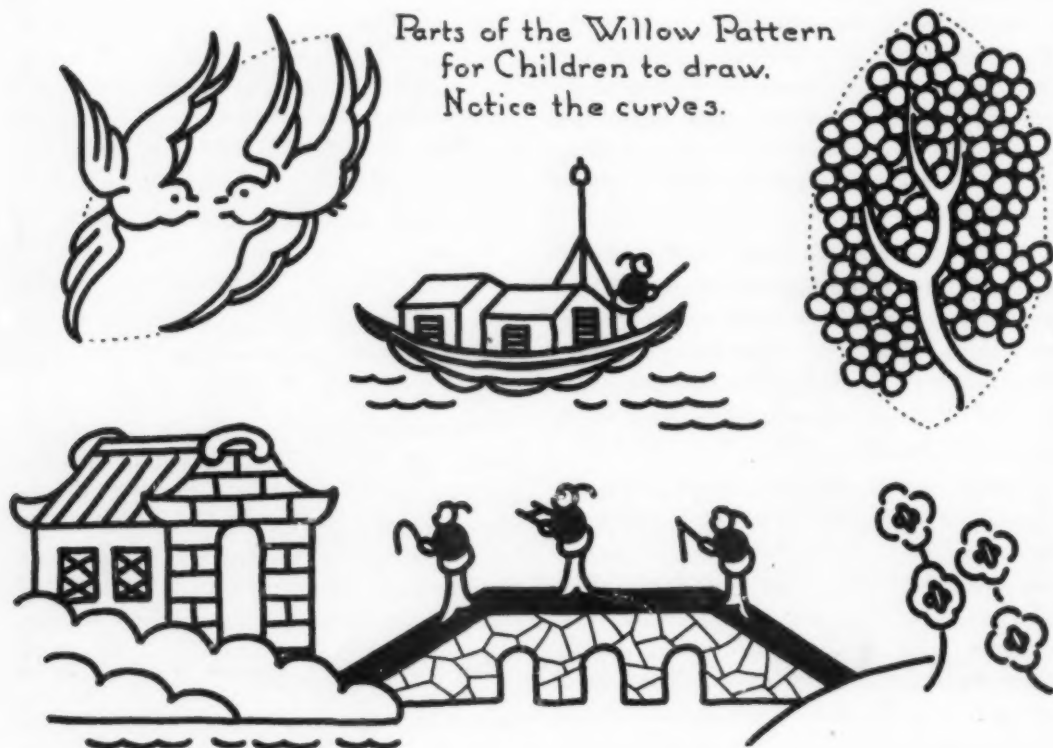
PERHAPS there is in your home an old piece of that most famous china called "Willow Ware"—blue and white with a quaint Chinese picture of houses, bridge, people, doves, and trees. In my home it is a little sauce boat handed down from a great aunt, and its age unknown.

My appreciation of it began in early childhood because it was a pretty dish, and different, and was frequently used for syrup. What a pleasure to pour from such a cute little

pitcher! Not until grown did I know, however, that this was a valuable antique—a specimen of what is now world-famous china. Then, too, I learned there was a legend about these people under the willow tree. But the romance ended unhappily in death for the lovers. A version I read later said the two were changed to doves, and this seems more satisfactory for there are the doves flying happily away together above the willow tree!

From time to time one sees an old piece of this English ware in a home; and stores offer dishes of modern manufacture decorated with reproductions of the same lovely old pattern. Yet many people do not appreciate the real beauty of the design, nor know its history or the legend associated with it.

Last year I decided to make a wall panel combining the picture and the story. A pen interpretation of the scene, fitted into rectangular form with a condensed version of the legend and a bit of the border, was drawn with blue India ink on parchment



THE PARTS OF THE WILLOW PATTERN SIMPLIFIED BY NETTIE S. SMITH FOR CHILDREN TO DRAW





### LEGEND of the WILLOW TREE

**A** CHINESE Mandarin's beautiful daughter loved her father's secretary, Chang, and they often met under a fine old willow tree at the end of the garden. But Chang was a poor man and the Mandarin wanted his daughter to marry a rich neighbor, old and ugly. So he drove Chang away and told the girl whom she would wed when the peach trees blossomed again. She said:

"A maiden always I will be,  
And weep beneath the willow tree!"

One day she saw a tiny boat floating toward her and found in it a note:

"My Blossom Maiden, sweet Koong-See,  
Wilt thou consent to fly with me?"

So she fled with her true love to his little island home. Soon the rich man went across the bridge with fire brands to burn their house. A faithful servant hurried ahead to give warning, but the lovers were changed to doves and flew away. M

THE DECORATIVE QUALITIES OF THE WILLOW TREE PATTERN WILL NOT ONLY INTEREST CHILDREN IN DRAWING PARTS OF IT BUT IT WILL CARRY A LASTING INFLUENCE IN DOING SIMILAR DECORATIVE TREES AND FLOWERS IN THEIR OWN WORK

paper. Enclosed by a blue and gold frame  $13\frac{1}{2}$  by  $17\frac{1}{2}$  inches. This makes a charming decoration with the little old pitcher sitting on a shelf near by.

But best of all was the deeper appreciation that grew from the study and analysis of the design necessary to fit it into the desired form and to interpret its tones in a line drawing. I soon found that whatever the shape of the dish, whether it be round or one of the various oblongs, the pattern always fits. The main objects are in the same general relation but so arranged as to fill the space well, with a few more or less trees or of varying height and growth to give always about the same effect of blue and white pattern. The variety of tone values, the graceful curves in the willow catkins hanging over the water, the lines of the doves, grow more pleasing with study. And the decorative drawing of shrubs and foliage—or fruit is it?—is all quite fascinating to follow out.

And the little panel has brought appreciation to others as well, including children. My three little nieces became acquainted with it one day as the elder, aged nine, stood on a footstool and read the legend while the others listened with interested faces. Then

they gathered around a table and with blue crayons drew Chinese pictures. Each was given a 9- by 12-inch paper with one or two objects already drawn with few lines on the upper part of the page. These they copied and added others. There were a bridge and a small "plum tree," a little man and a pair of doves, a house and the tiny houseboat. With two of the blue and white dishes in the center of the table for inspiration, and only a small amount of help, these interested little people made quite good drawings resembling those on the chinaware. The symbolic style of drawing is not so different from the kind of work that comes naturally to children. We did not attempt the willow tree that day as it and the large house are rather elaborate for inexperienced hands.

The youngest of the girls, aged six and a half years, drew a very good bridge, tree, and fence. About six months later she said one day with enthusiasm and satisfaction, "I saw a cooky jar in a store window with the Chinese picture on it!"

So at an early age she has added this bit of beauty to her mind treasures—a thing she can enjoy with some degree of appreciation during all her future years whenever she sees one of the blue dishes.

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## Four Halloween Ideas

EDITH M. JEWELL  
*Freestone, California*

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### I. CAT AND PUMPKIN HOLDERS

**W**HY not give joyous thrills by trying out these gift holders on mother, aunts, and friends?

**THE CAT.** Cut two eight-inch circles from black cloth—sateen makes a lovely cat

holder. Shape up head as shown in drawing. Cut a two-inch square from green cloth, then cut down the center cornerwise, to make the triangles for the eyes. (See A, page 49.) Cut a one-inch square from red and make triangle for nose. Cut a one and a half-inch square from red and use for mouth. Turn in tiny edges, baste, then sew or whipstitch eyes, nose, and mouth in place. Cut padding for holder. Baste all together, and finish outer edge with blanket-stitch or bias binding.

**THE PUMPKIN.** Cut two eight-inch circles from orange colored cloth. Shape like pumpkin. Use black for eyes, nose, and mouth. Eyes are a two-inch square cut into tri-

(Turn to page 50)

*School Arts, September 1935*



The first picture made of Columbus' discovery of America in the year he returned to Spain, 1493. It shows Ferdinand on his throne in Spain. The three boats are shown arriving in the distance, discovering the new world. A group of Indians and palm trees are shown. This picture suggested the group of cut-paper figures for this page.



From the drawing by Columbus of his flagship, the "Santa Maria"

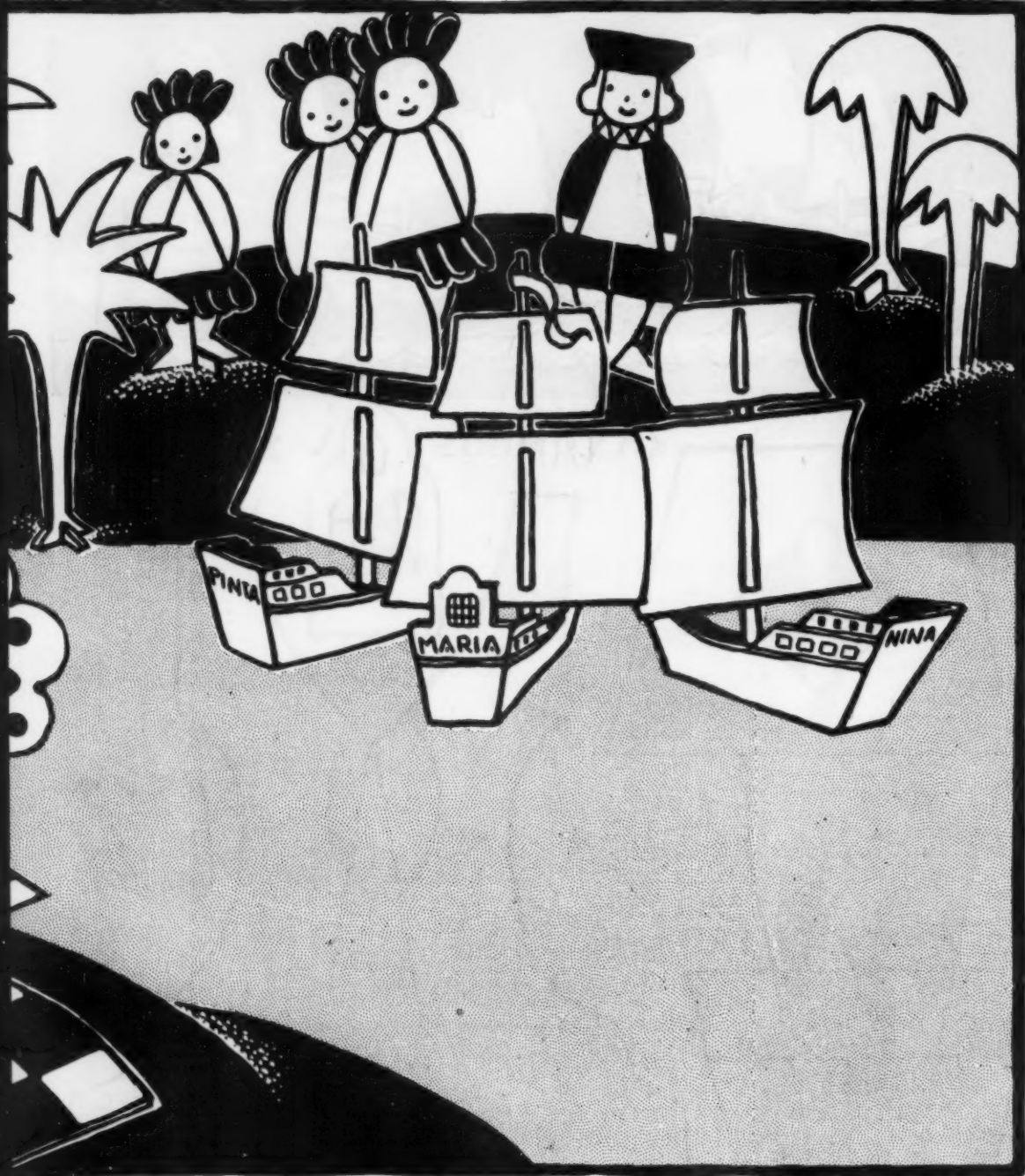


Patterns for these Figures on next page

A cut-paper group using the paper patterns shown on another page. Queen Isabella and King Ferdinand on their thrones in Spain with Diego, the son of Columbus, who remained behind as a page to the Queen

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Note: School histories are incorrect when stating that Columbus died in prison chains and poverty. The Queen ordered him released from the chains and false accusations, and he appeared in court richly appareled. His estates were restored. His next exploration resulted in the discovery of Honduras, a colony at Veragua, adding to his titles that of Duke of Veragua, continued by his present descendents, the Larreategui family, through the female line. The little page,

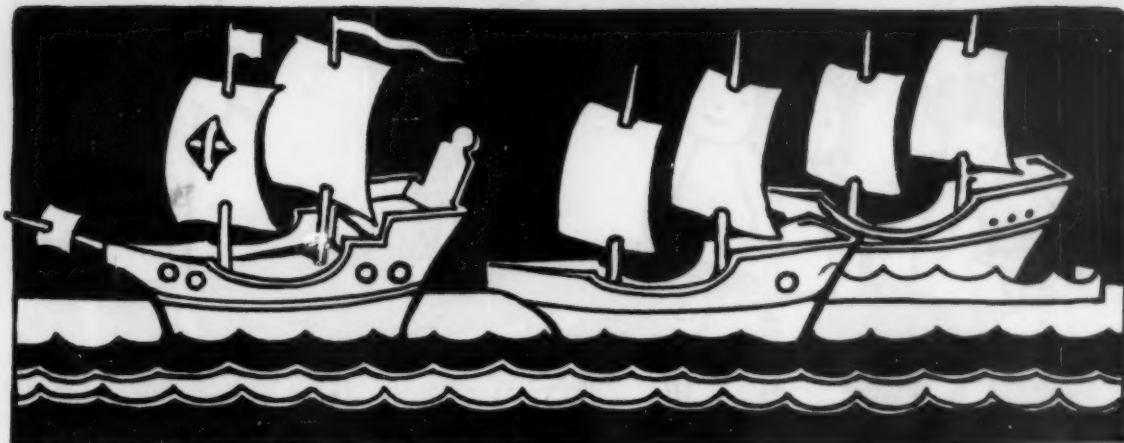
Diego, therefore became, on the death of his father, the Admiral of the Indies, Duke of Veragua, and Marquis of Jamaica. Louis, the son of Diego, succeeded to the same titles. Columbus left his estates to Diego, founded an endowed chapel, a tenth of his estate incomes to be divided among the poor. Columbus died an honored and privileged member of the royal court.  
—Editor

(See Encyclopedia Britannica, Vol. 6, pages 82, 83.)







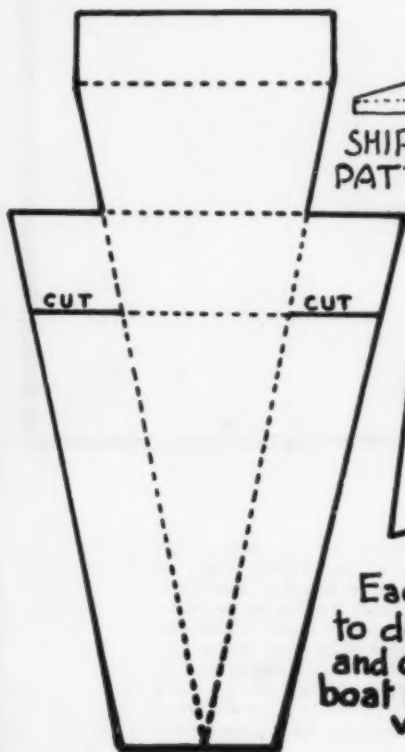


Cut Blue and Green Paper Strips for Waves

COLUMBUS

SHIPS

SAIL



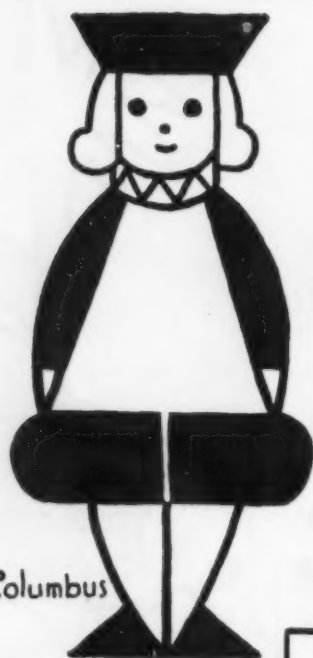
Each pupil  
to decorate  
and color his  
boat in his own  
way



SANTA  
MARIA

Use twigs  
or small  
stick for  
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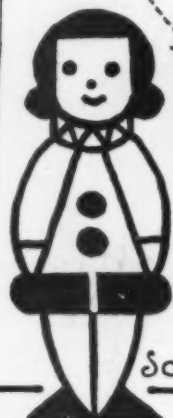
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Columbus

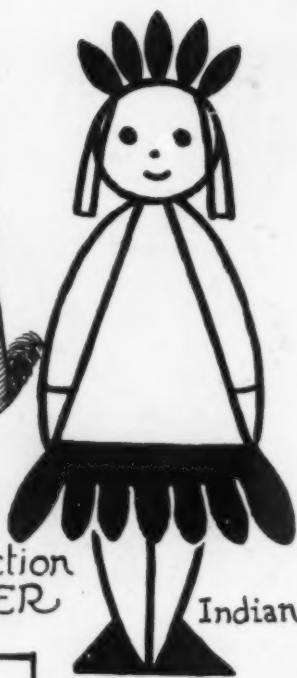


TO STAND  
FIGURES  
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3 OUTLINE STEPS

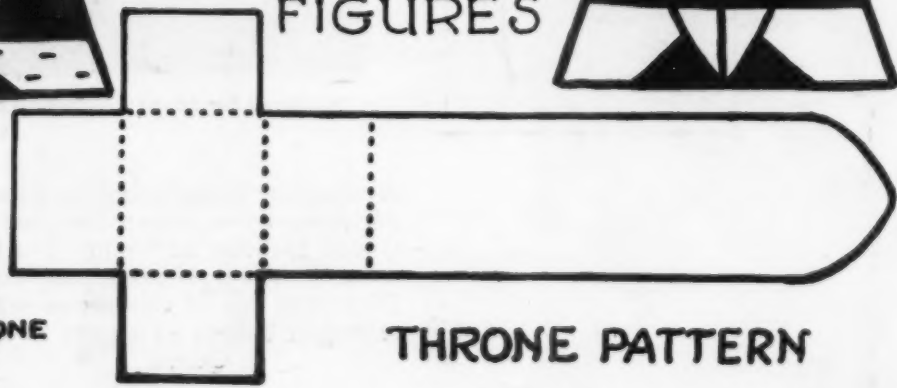
COLUMBUS  
FIGURES



Queen



KING'S  
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THRONE PATTERN

Use twigs  
small  
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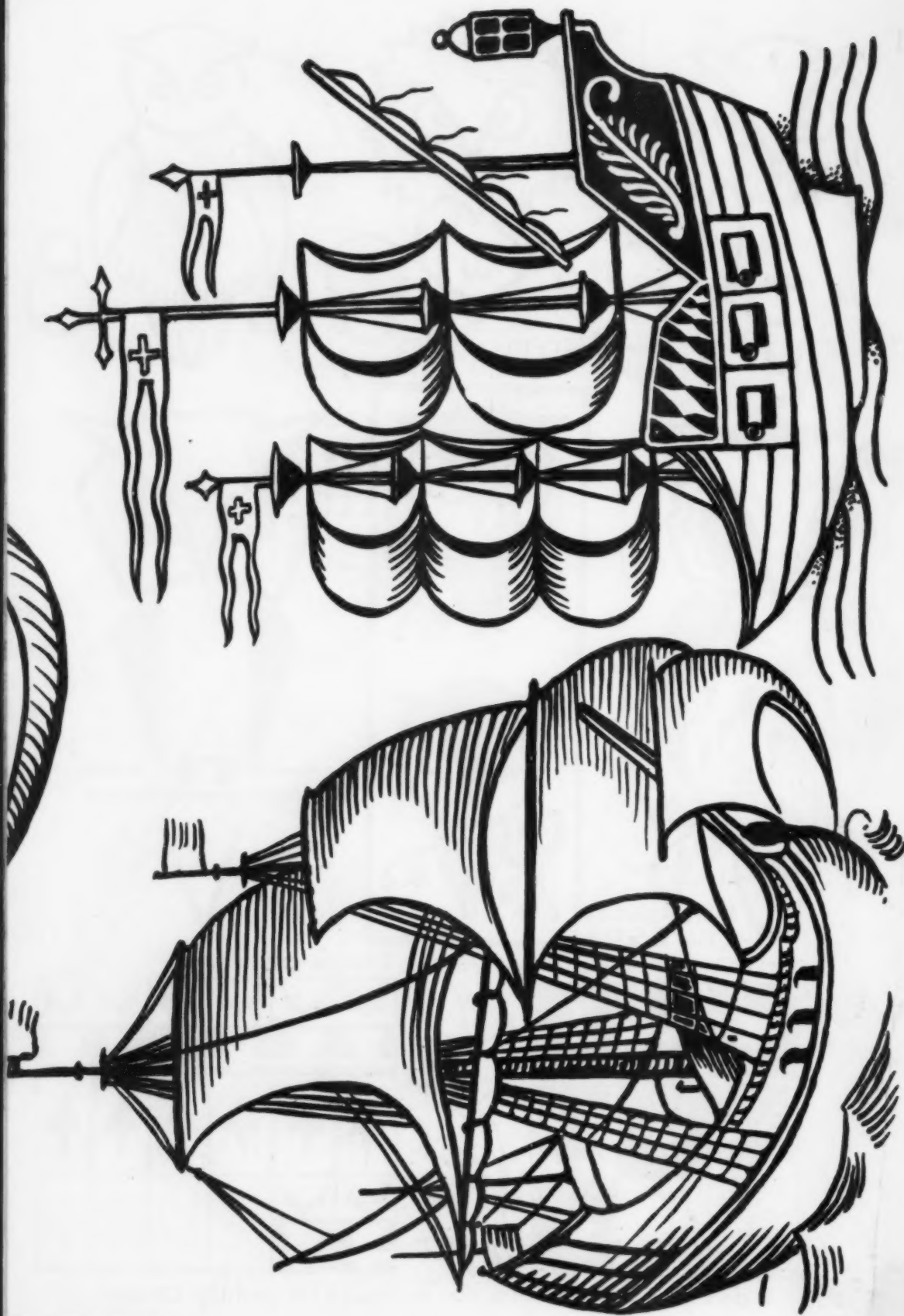
SHIP  
PATTERN



from old  
Spanish  
documents

# GALLEON and CARAVELS for COLUMBUS PROGRAMS













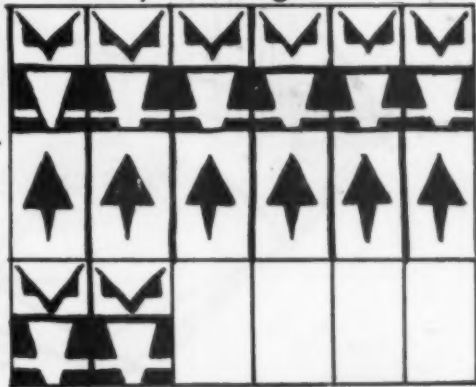
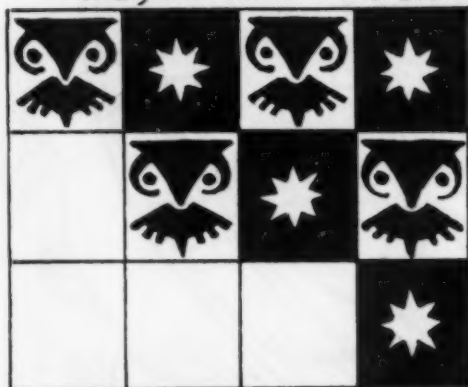
Varying circles  
make different kinds of owls



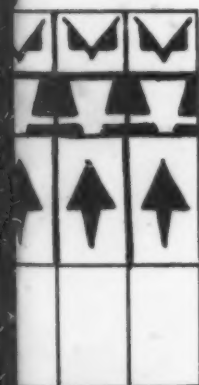
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# OWLS

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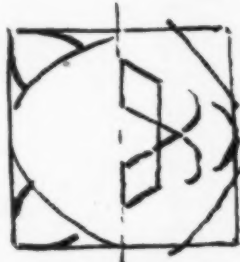
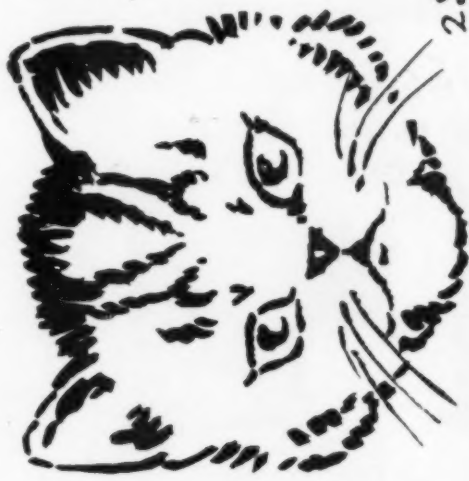
URAL  
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SHORT  
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HAWK  
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OUTLINE  
CIRCLES  
and OVALS  
MAKES IT EASIER

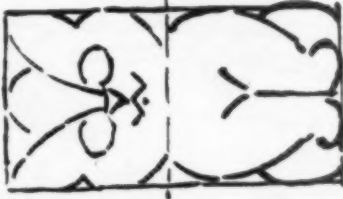
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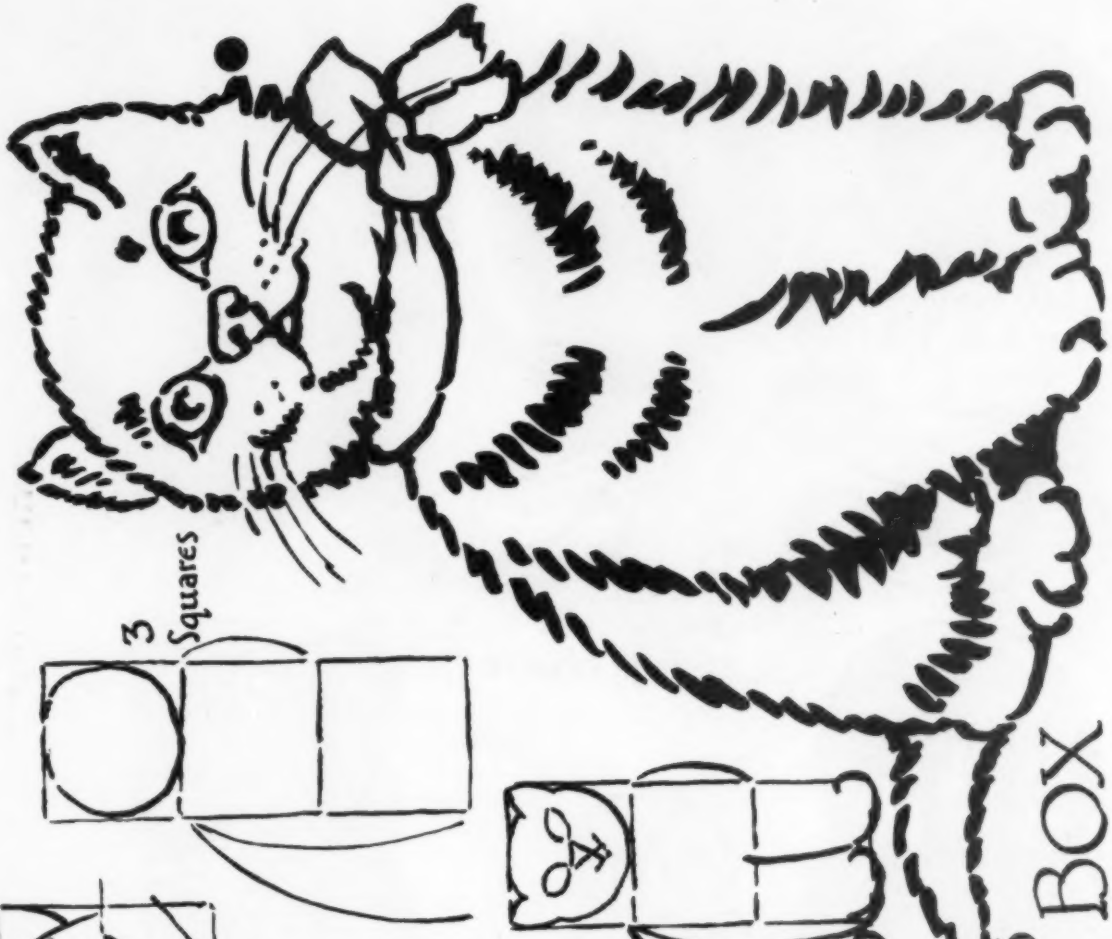
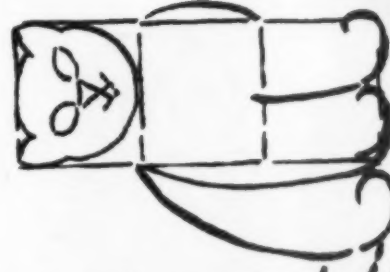
1 Square



3 Squares



2 Squares



HOW TO  
find  
KITTENS  
in a BOX

# The ALPHABET CAT PUSSY

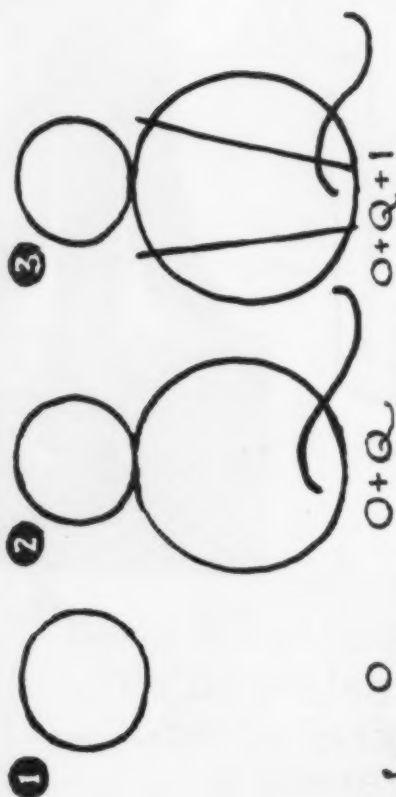
is made  
with these

# The ALPHABET CAT

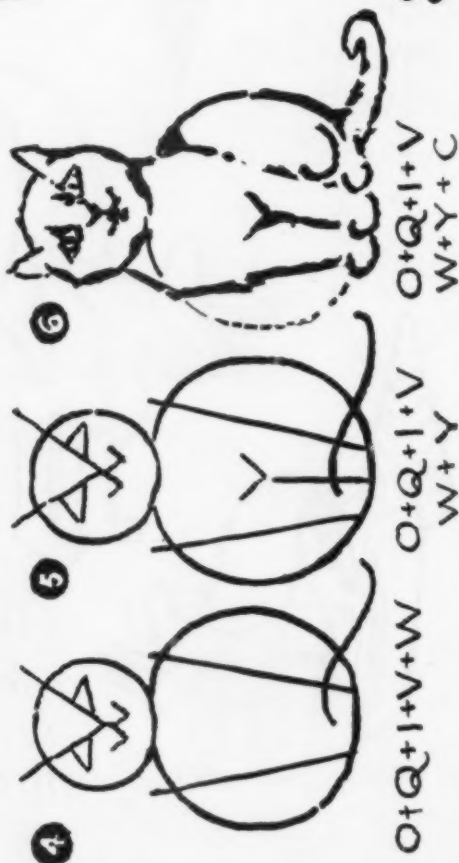
PUSSY  
is made  
with these  
LETTERS



Simple guide-lines  
makes drawing easier



The SIX STEPS TO DRAW A CAT







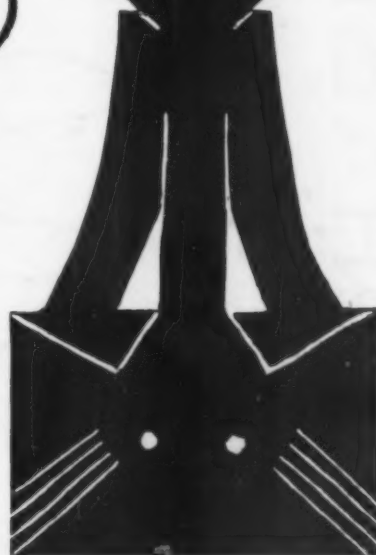




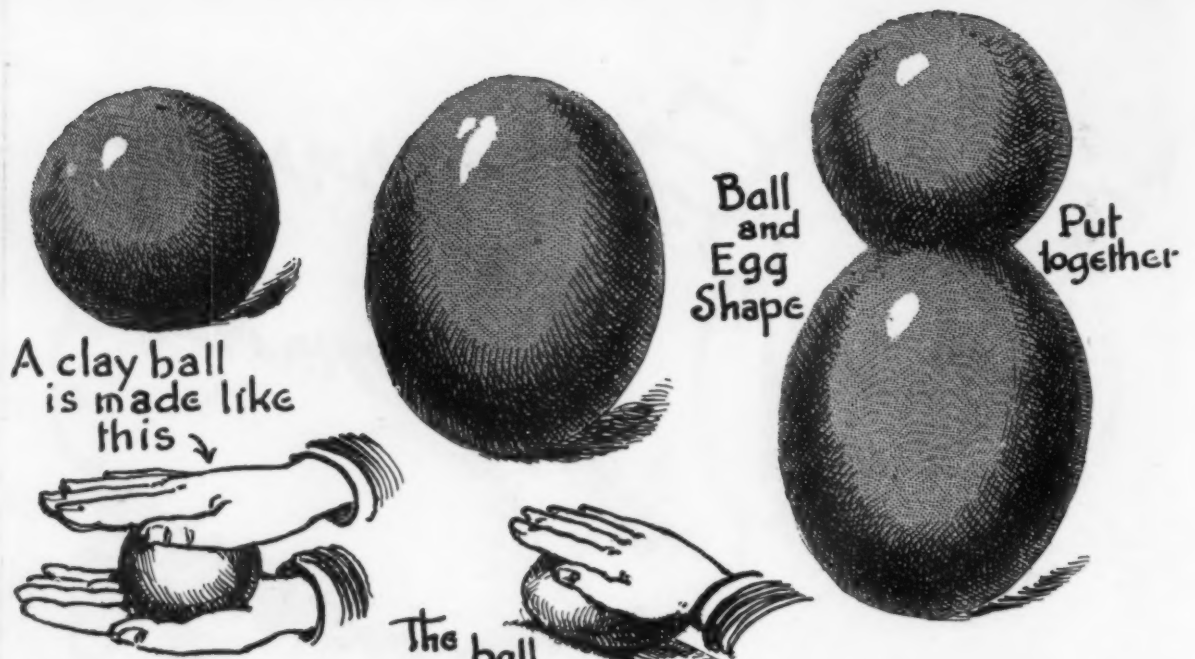
Cut these  
patterns  
from  
writing  
paper.  
Bend &  
Fold  
to make  
the Cats



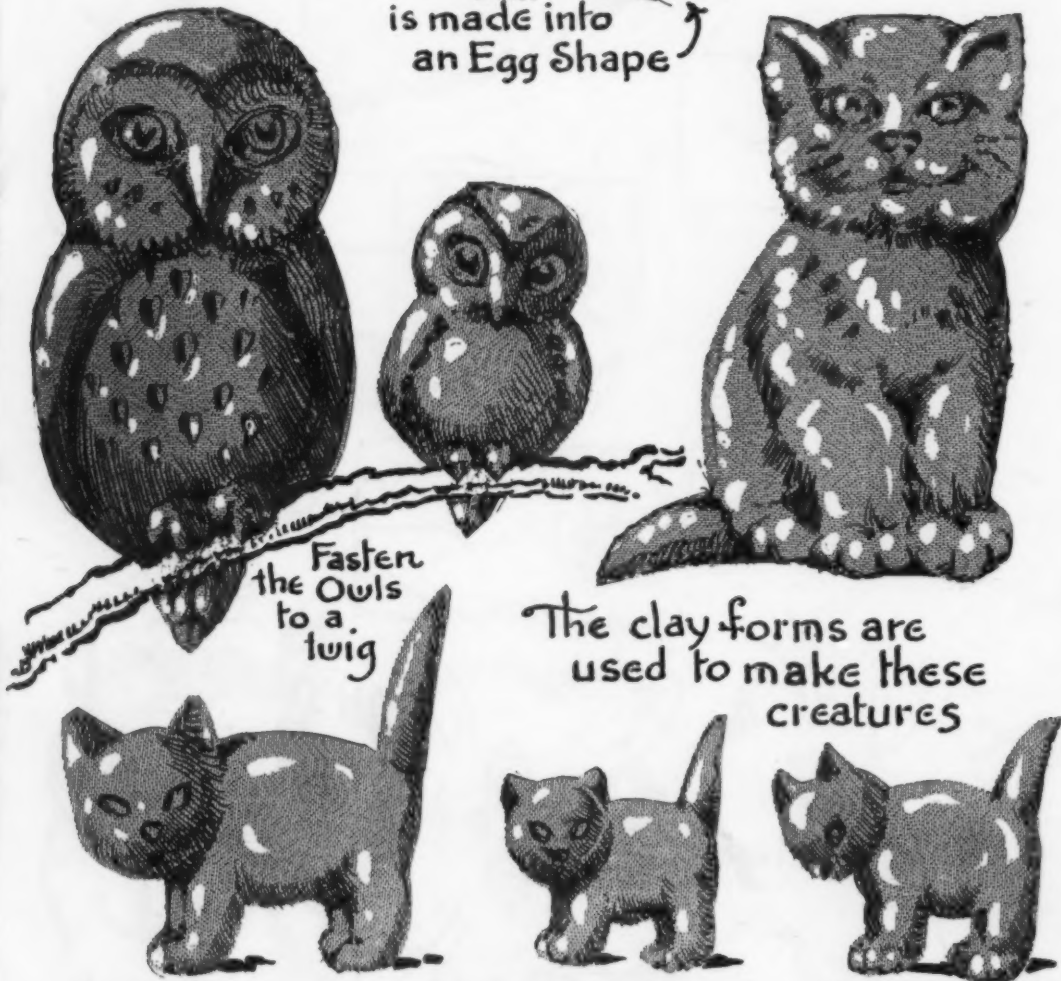
Invent  
other  
animals  
with other  
flat patterns



Thin metal  
sheets or foil if used  
will create a durable  
menagerie of odd  
animals

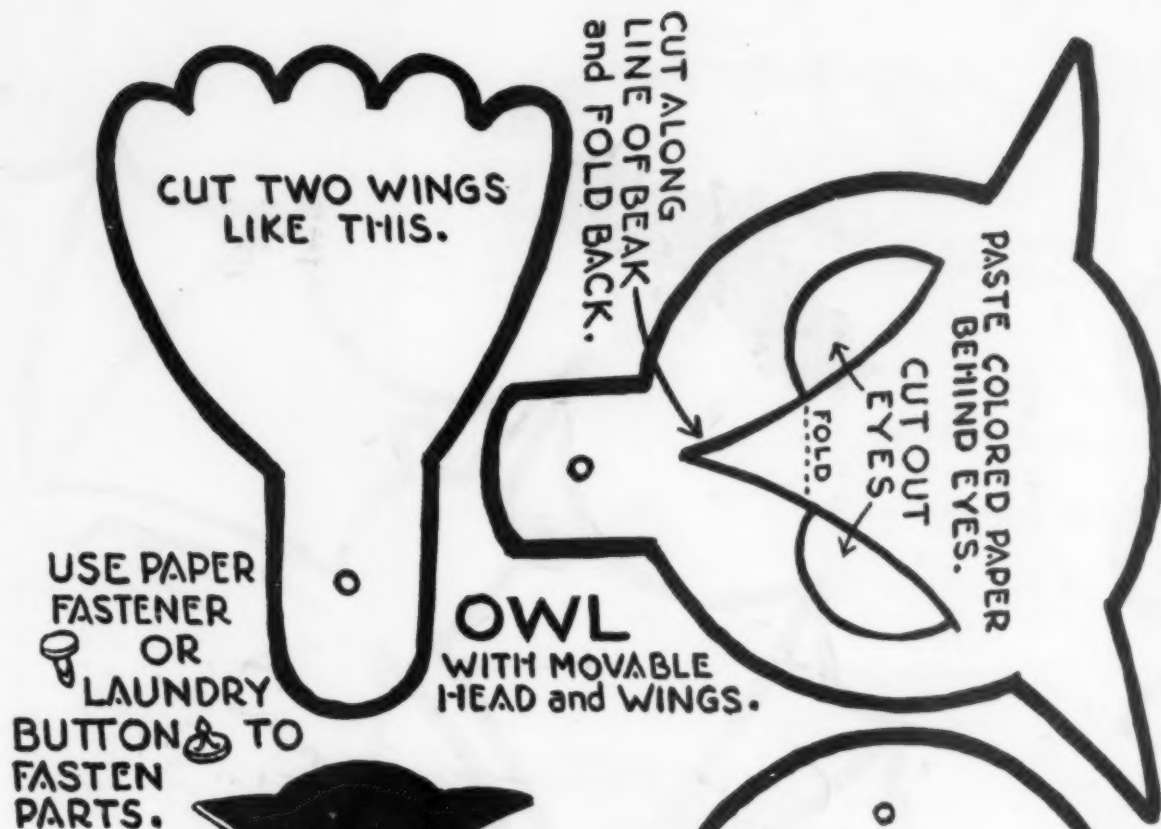


The ball is made into an Egg Shape



Add ears, feet and a tail to the Clay Forms

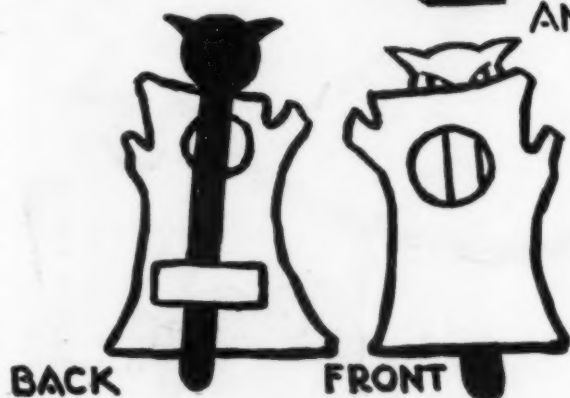


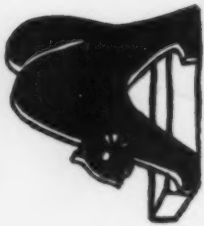


FOLD STAND AND INSERT IN SLIT.



STAND



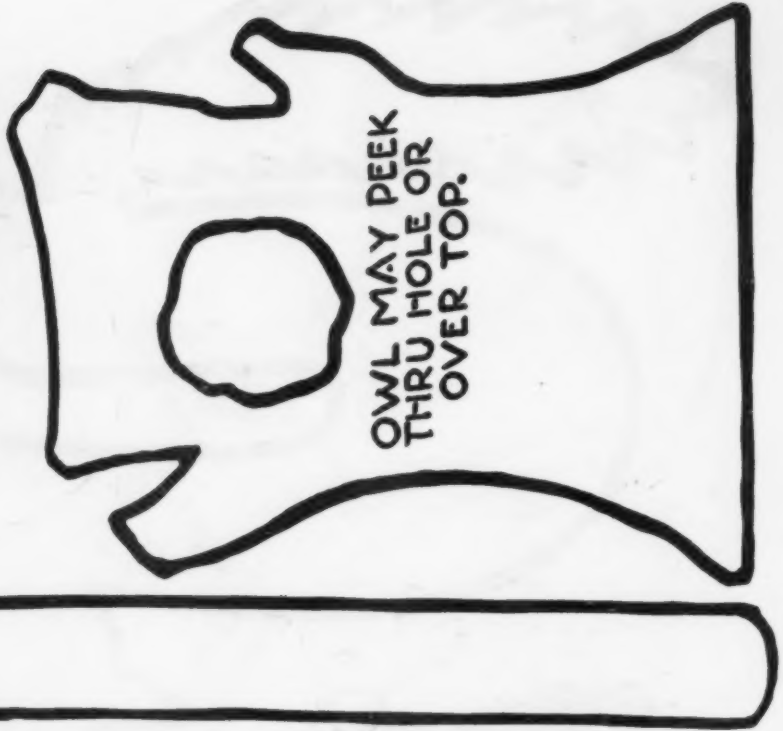


NAIL TO  
BLOCK FOR  
DOOR STOP.

PATTERN  
for THIN  
WOOD TOY.



PASTE TO BACK OF  
STUMP.



OWL MAY PEEK  
THRU HOLE OR  
OVER TOP.





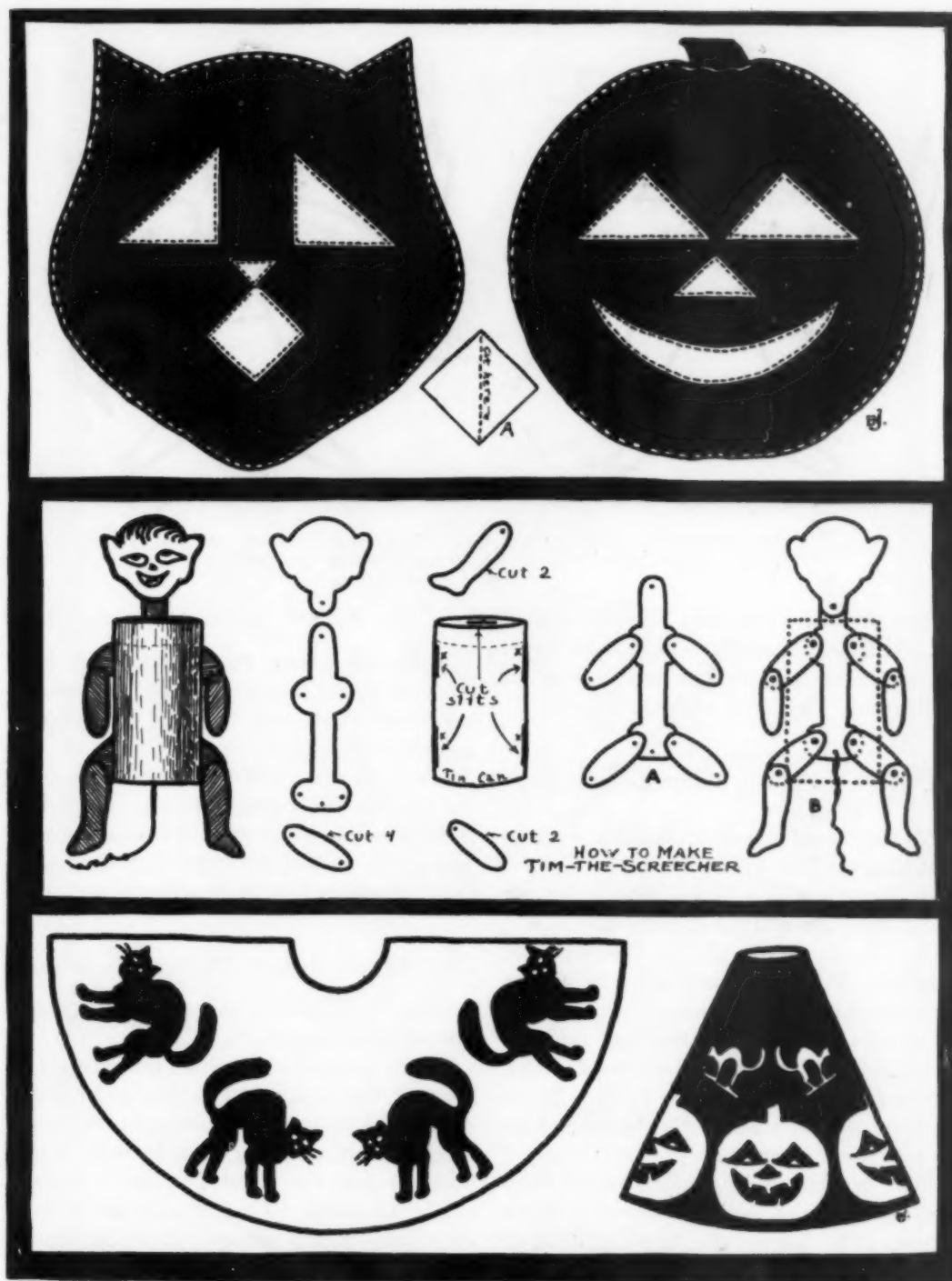






**HALLOWE'EN  
PATTERNS to  
be cut from black  
paper:**

**CUT FLAP AND  
PASTE TO TWIG**



THREE HALLOWEEN IDEAS COMBINING DRAWING, COLOR CONSTRUCTION AND MECHANICS  
FOR THE PUPILS TO KEEP DEFT FINGERS BUSILY ENGAGED BY EDITH M. JEWELL



THE FOURTH HALLOWEEN IDEA IS A MOVIE GREETING CARD. A STRING WITH A BUTTON PULL BRINGS THE PUMPKIN INTO ACTION

angles. Nose is a one and a half-inch square cut into triangle. Mouth is new moon shape, cut five inches long and one inch wide at the widest part. Finish outer edge as for cat.

## II. HOW TO MAKE TIM-THE-SCREECHER

No Halloween Spook can make more noise than Tim-the-Screecher.

He is made with a tin baking-powder can and some scraps of tin or thin wood.

Cut slits in tin can at X's. (See drawing, page 49.) Punch hole in bottom of can to thread string or wire through.

Cut movable portions, arms, legs, skeleton body, and head from tin or thin wood. Paint before putting together. Let dry. Make movable joints on wood with brads and on tin with paper fasteners.

Join parts shown in A. Remove lid from can and run the parts of legs and arms through slits. Thread wire or string through hole in bottom of can. Attach rest of legs and arms. Put lid on can and attach head.

Resin string or wire thoroughly. If string is used, tie knots in it about one inch apart, and pull the knots between thumb and finger.

## III. HI, THERE! HALLOWEEN GREETINGS

Make this yellow pumpkin with his joyous grin out of heavy paper or light-weight cardboard, and use him for invitations, greetings, place cards, etc.

Make his arms and legs movable, fastening at joint with paper fasteners. Tie string in the small holes at ends of legs and arms. Thread the ends of the four strings through a tape button, and use the button for a pull.

## IV. QUICKLY MADE HALLOWEEN SHADES

Give the house a party air with these quickly made shades.

Cut twelve-inch circles from orange colored crepe or tissue paper. Cut two and a half-inch circles from center of twelve-inch circle. Fold circle in center and cut in two. Each circle makes two shades. Lay the half circles flat on the table and paste black cats, owls, bats, jack o'lanterns, or witches upon them for decoration. A paper clip at top and bottom of lap, or a bit of paste will keep the shade in shape.

Where electricity is used for lighting, remove bulb, slip shade over it, then place bulb back in socket.



# HALLOWE'EN DECORATIONS



CUT WITCH FROM  
FOLDED PAPER



COMPLETED  
WITCHES ARE  
STRUNG ....  
AROUND CLASS-  
ROOM .....



PUT BROOM  
BETWEEN ..  
WITCHES AND  
TACK FROM  
BOTH SIDES



PATTERN FOR  
WITCH



PASS STRING  
THRU FOLD.



BROOM

MADE BY WRAP-  
PING FRINGED  
PAPER AROUND  
REAL TWIG AND  
TYING WITH STRING

FULL-SIZE PATTERN FOR THIS WITCH WILL BE FOUND IN THE GROUP OF "OPEN UP SHEETS,"  
PAGES 47-48. THEY MAY ALL BE CUT FROM BLACK OR COLORED PAPERS AND STRUNG AROUND  
THE WALL OR ACROSS WINDOWS OR SPACES AS DECORATIONS

# Arithmetic Worked Up from Art

RUTH FAUBEL

*Ossining Junior-Senior High School  
Ossining, New York*

THE place of art in the schools is becoming more and more important each year. Though English, arithmetic, social subjects, and spelling are still regarded as the "major subjects" in the public schools, we find them now being taught with art as the basis.

In every walk of life better work is accomplished if it is done in pleasant environment, made thus by the presence of beauty. Still greater satisfaction is derived by working with art itself. Not every child can produce a prize poster for the annual school exhibit, but there is some one branch of the subject each one can do. As a seventh grade girl wrote in her English composition on the "town," "We also had some surprises." Pupils whom we thought couldn't draw, drew well.

Two towns were constructed on the bulletin board by seventh grades of the Ossining Junior-Senior High School. The towns were started as a means to clarify the study of taxation by having each pupil make a building on which he was to "pay" the taxes. Soon several of the "settlers" went into business, so that we had a business section in each town. By this time Taxville and

Junierville were competing in regard to beauty and progress.

Here was something tangible that the pupils could see and better understand why the assessments are higher on some property than others. They had constructed with their own hands these houses, stores, and public buildings so that they are as real to them as property owned by any taxpayer.

Therefore, when the unit on insurance was reached in the arithmetic work, the interest was already aroused. Likewise, the importance of bank forms was made real to these boys and girls, for it was found to be a convenience to pay the tax and insurance bills by check instead of the paper money that some had started to make.

An interest in vocations was also aroused. For instance, one very quiet lad hopes some day to be a banker. He was very much concerned that his bank should be of the latest in architectural design. Another laughing-eyed, mischievous boy made a radio station. Still another was worried that not sufficient space was allotted for his airport. Likewise, the girls produced schools, millinery and dress stores, tea shops, and even hotels.

Very early in the construction of the towns the classes ran up against the difficulty of perspective, so that one morning they went to art class asking for help in this problem which confronted them. That period a unit of work on perspective was started. Also at this time the pupils learned the importance of colors, both in regard to harmony and attracting attention.

The best English compositions of the year were written about the towns. Also it was interesting to note that the averages of the classes in arithmetic and English were five per cent higher on the school examinations than the previous quarter.



# An Experiment with Plaster Casts

JEANNE E. KANTOR

*Springfield, Massachusetts*

**T**HERE are in school buildings old pieces of sculpture lying around in store-rooms, basement closets, and even hanging on walls of corridors and rooms. They are usually old, covered with dirt and dust, and the white or ivory tone dimmed to a dark uneven color.

If a school has a fund available for improvements and school activities, a sculptor or decorator can be secured to repair, clean, and refinish the plaster casts, and this article is not for such a fortunate building. But how many times art teachers have looked at their sculptured friezes or statues and yearned to do something to improve them and dared do nothing, fearful of damaging or spoiling these expensive items.

At the suggestion of Mr. Klar, art director, several seventh grade students in my art class transformed a group of Della Robbia bas-reliefs and some Greek plaster casts from their disreputable state to things of beauty so that all who saw them marvelled at their effectiveness.

Much of the work was done in classroom time and the student body enjoyed the process as much as the participants. I only

needed to guide and advise the workers occasionally.

Here are the steps:

1. Frieze laid on table and dusted.
2. Wash cast gently using a pure soap and plenty of luke-warm water. Allow cast to dry.
3. Give cast coat of flat white paint. Thin paint with turpentine if necessary.
4. Apply second or third coat, so that dark areas, spots, etc., are covered. Each coat should dry thoroughly.
5. Mix up a quantity of oil paint with white sufficient to cover background. We used a medium tone of blue.
6. Mix up a quantity of yellow ochre and raw umber with some of the white until a tan antique color is achieved. Enough should be mixed to cover figures as it is difficult to match. Use a large brush and cover a small area about one foot square of the figure, then immediately with soft cheese cloth gently wipe the paint off, giving a lighter tone to the larger modeled surfaces, and a deeper tone in the folds, crevices, etc. Continue until entire cast is done.
7. The instruments, half fillets, sashes, and the egg and dart molding at the bottom were done in metallic paint—gold or silver being used by different schools. The sides of the casts were done in a Venetian red.
8. If painting casts in color does not interest you, at least they can be restored to a clean antique warmth.

These colored casts help make the school building a more colorful and more beautiful place.



## Inspirational Figure Drawing

AMY BROWN

*Garfield High School  
Seattle, Washington*

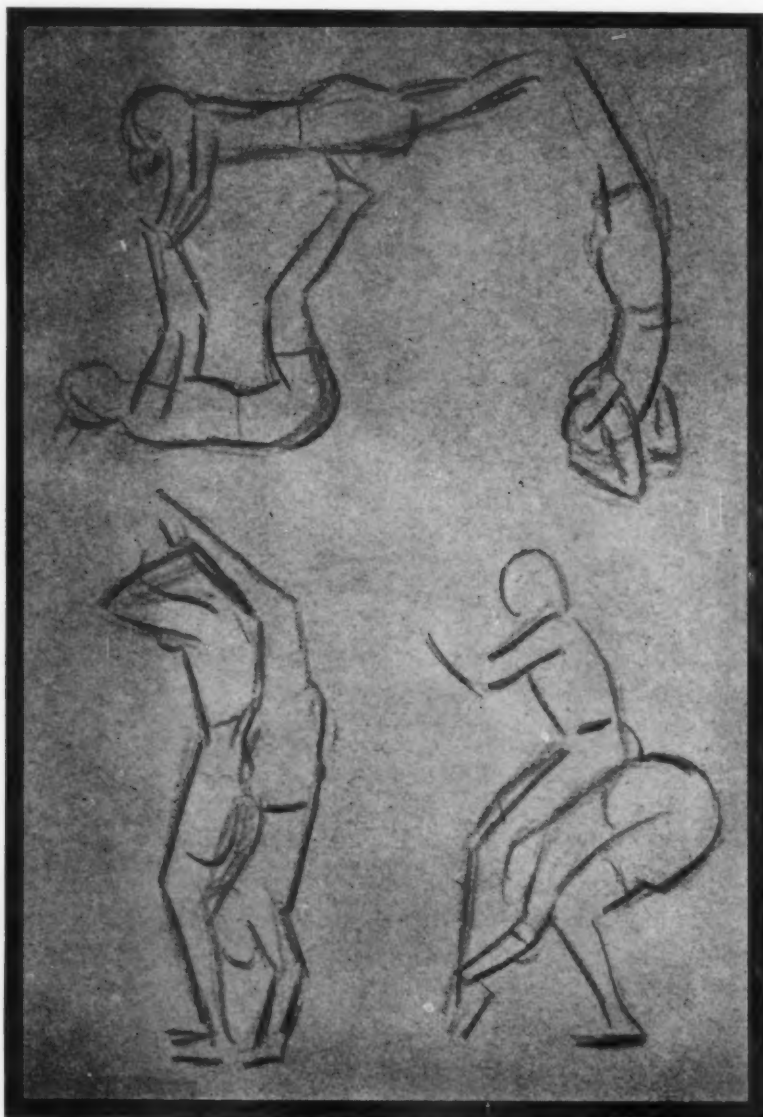
**V**ERY often it is difficult to obtain students who are willing to model each day for high school figure class. And an

occasional change from the conventional model is advisable in sustaining the interest of the class at its highest peak, as students of high school age are not capable of working for any length of time upon the same principle unless it is varied.

General assemblies, evening entertainments, or a gymnasium activity furnish excellent material for memory work and figure composition.

One such lesson which was of considerable interest to the class was given from figures in action. A group of five girls from the advanced tumbling class carried a mat to the

FIRST SKETCHES MADE BY  
HIGH SCHOOL CLASS OF  
GIRLS IN THE ART CLASS IN  
SEATTLE, WASHINGTON,  
FROM ADVANCED TUM-  
BLING CLASS OF GIRLS







folksongs of the German boys, accompanied by the flute and guitar and mandoguitar, had a verve and strong rhythmic movement which captured the imagination. The Teutonic features and costumes were different enough to be easily remembered and sketched. The accompanying sketches show the varied inspirations of the class. Such an assignment gives the teacher a decided insight into the possibilities of style of each pupil and the type of work which is most interesting to each one.

art room and went through each act several times as slowly as possible. This was the first attempt of the students to work from movement and at first they were completely lost, but before the hour was over they had learned to register one phase of action from each grouping with a very few lines. This work is excellent training for eye and memory.

Perhaps the most inspiring entertainment for illustration was given at an assembly by a group of "Jungen Deutschen Wandervogel" while touring this country. Before the assembly the class was instructed that they were to make illustrations of what they saw, either using naturalistic conventional, or purely interpretative compositions. The



CONVENTIONAL OR INTERPRETIVE COMPOSITIONS MADE FROM A GROUP OF GERMAN BOYS RENDERING FOLKSONGS. THESE SKETCHES SHOW THE VARIED INSPIRATIONS OF THE CLASS

# Textile Printing with the Autumn Sun

C. D. ST. HELEN

*Pasadena, California*

**A**RTISTS and students engaged in making decorations for the holidays of autumn find sun printing particularly useful because of the speed with which the pieces can be turned out and because of their bright warm coloring. The craftsman transfers his pattern to the dyed cloth by pinning over the stretched cloth a stencil and thus exposing it to the sun for a few moments, after which by immersing it in a vessel containing another dyeing principle, the pattern is caused to bloom out in warm hues rich or brilliant. By these steps he rapidly turns out large prints in yellow, orange,

scarlet, crimson, maroon, brown, violet, blue, or olive. Since the exposure required is only about a minute the dyed pieces hie themselves along as fast as the worker can wring, dip, and rinse them.

The worker first dyes his cloth in a direct cotton dye called primuline which gives the cloth a clear, lemon-yellow hue. Rinsing each piece as it is needed the craftsman tucks it into a wooden bucket filled deeply enough to cover the cloth with water in which has been dissolved a big teaspoon of sodium nitrite and two teaspoonfuls of muriatic acid or citric acid. In about two minutes the dyer takes it out all golden yellow, rinses it, wrings it well and immediately spreads it on a drawing board or table top and pins the stencil closely upon it. Now throwing open the door the craftsman rushes the pattern out into the sunlight and watches the gold bleach to straw color. After a few moments the dyer takes it in, quickly removes it from the board, and puts it into a bucket containing the principle which will give the color desired, whereupon this color pops out and the craftsman wrings it, washes it, and hangs it out on the clothesline to dry and

A GOOD HALLOWEEN CHARACTER DYED ON CLOTH BY THE PRACTICAL AND EASILY ACCOMPLISHED METHOD FOR TEXTILES EXPLAINED BY C. D. ST. HELEN





THIS SYMBOL OF WISDOM HAS BEEN USED TO DEMONSTRATE A NEW INTERESTING METHOD OF DYEING PATTERNS AND DESIGNS ON CLOTH WHICH INCLUDES THE USE OF THE SUN FOR THE PRINTING

excite comment. For the last dyebath the worker uses different principles to obtain different colors; for scarlet, beta-naphthol; for orange, resorcinol; for brown, meta-

phenylenediamine; and many others. The interested dyer can do many other things with primuline, such as color printing with lemon juice and discharge printing.



## Art in Science

EDNA L. CRAIG, *Art Supervisor*

CLIFFORD ARMACK, *Teacher*

*Williams Schools, Williams, Arizona*

**A**RT in science—who ever heard of such a thing? Ask the science teacher which type of drawing he prefers, the one made by the art-trained student or the one made by the untrained.

We art supervisors and special art teachers are too prone to stress "art for art's sake" and not for the ultimate good it will do "everyman's child." For the grade school and the junior high school this attitude is entirely wrong. Very few grade school or even high school students will become artists; the vast majority will enter the business world. Therefore, we should teach art so that it correlates and dovetails closely into every subject which is taught. Some of the subjects such as arithmetic and spelling do not lend themselves directly to art, but neatness, order, and margins can be observed, thus carrying art principles into the so-called artless subjects.

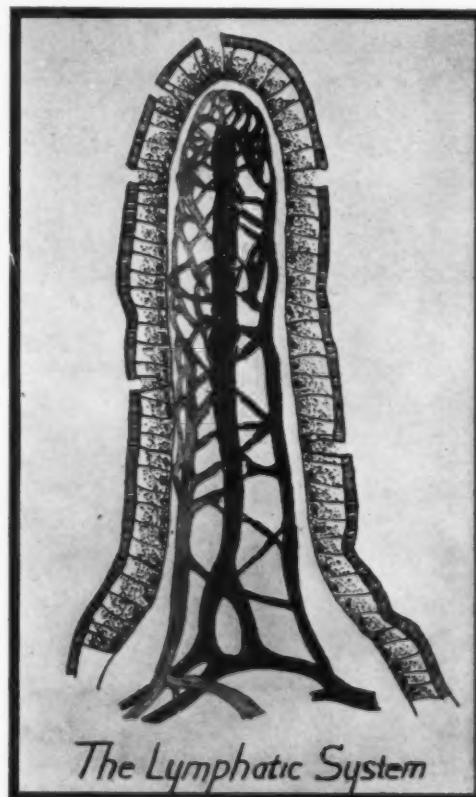
It is quite probable that there is no teacher who does not see the possibilities of art in cementing certain facts of history, geography, and English into a student's mind by use of various types of illustration and art projects. But how many take the time to teach the rudiments of science drawing, or realize the benefits to be reaped by this close technical study?

In order to reproduce an object accurately there must be an exact correlation of the muscles of the hand and eye; science drawings must be neat; they must be well placed on the paper; and they must be properly shaded or rendered in order to show accurately what it means so that it can be read by anyone versed in that particular subject. All of this is taught in the regular art lessons, the only thing needed is to teach the children

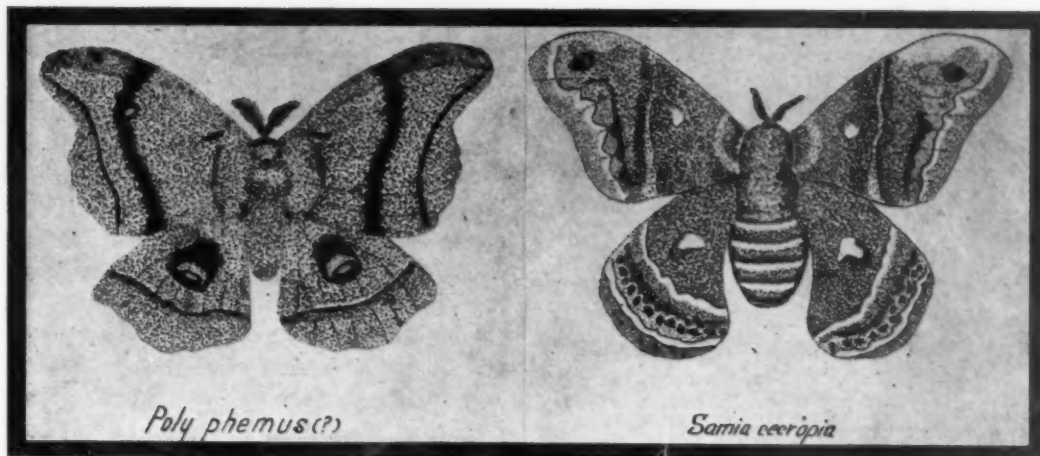
how to carry the knowledge learned in one subject over into another subject.

The lasting benefits of teaching science drawing will be these: (1) Forming the habit of accuracy where accuracy is required; (2) stimulating interest in scientific subjects; (3) fixing ideas; (4) learning how to get up a science notebook (needed in science courses in high school and college), or, in fact, any notebook in a logical, artistic manner; (5) proper labeling of material; (6) eliminating the superfluous, retaining only the essentials; (7) learning to concentrate; and so on, ramifying in many directions in the student and business life of the individual fortunate enough to have this training.

If we teachers would see that our lessons were so prepared as to bring a practical as well as aesthetic result, we would not have students coming back to us saying, "Oh, I wish I had taken art in school, I need it so badly in my medical, engineering, or science course, as the case may be. If I had only







SCIENCE DRAWING HELPS FORM THE HABIT OF ACCURACY WHERE  
ACCURACY IS REQUIRED AND STIMULATES INTEREST IN SCIENTIFIC SUBJECTS

realized what art would do for me, I would have made more effort in grade school." Rather let us lay such a strong practical foundation, stressing art principles in such a way that our students will say, "I certainly do not begrudge the time I spent on art; it has helped me a lot. I would take more if I had time, but the little I have had has proven a godsend." Or would we be grayheaded answering such questions as, "Why does my child have to take art? He has no ability and never will have," etc., etc.

By making art usable and vital we would not be confronted with the problem of adequate appropriations from the school boards, neither would there be the question of whether to strike it out as one of the frills during this period of economy.

The time to get these future young men and women is the grade school while they are still plastic. Some schools teach nature study; all teach physiology. Both of these lend themselves nicely to science drawings. These drawings may be made directly from

the microscope or may be copies from an authoritative source.

The physiology drawings accompanying this article were made as a direct part of the study of the text. The subject matter of the chapters was carefully gone over first. Then the children were permitted to pick out the drawing in that particular chapter which appealed to them the most and copy it. At first these attempts were very crude, but by frequent discussions and criticisms they gradually learned the power of line, the fineness of quality of various strokes and stipplings and, above all, that the drawings must be neat and accurate.

The nature study problems were, for the most part, done out of class after school, and only by those interested in that particular field. The drawings were made directly from the mounted specimens which had been collected by the teacher, Mr. C. M. Armack, and the students.

The printing was taught during the writing period in ten lessons of thirty minutes each.



## A Foundation in Design

MRS. MARIE RULIFSON

*Joseph Kellogg Platoon School  
Portland, Oregon*

**F**OUR years ago, when beginning my work as an art teacher in the Joseph Kellogg Platoon School in Portland, Oregon, I took up the study of primitive design with each grade as its group came to me in the art room, thus correlating the work of the art room with that of the geography classes.

My plan was to teach the fundamental principles of design and to lead the children to recognize certain simple forms as belonging to different countries or peoples. This, I believed, would develop a background for the appreciation of art in a visual sense, and at the same time lead the children, through their ability to recognize design in commer-

cial use, to see the practical value of art study in school life.

Under this plan, by the time a child reaches the eighth grade, he has studied design in connection with Asia, Africa, Europe, North and South America, and recognized certain distinctive forms from each country, such as the golden hawk of Egypt, Coptic animals, the cats of Peru, American Indian designs, and the like. In the eighth grade, then, where geography is not studied as a separate subject, there is an opportunity to work out, in a practical way, the principles learned in the previous years.

In the last eighth grade with which I worked, the class had acquired, in preceding grades, sufficient background and skill in drawing to work with me on what we termed original adaptations of familiar design.

I stood at the blackboard before the class and worked with chalk in an eighteen-inch circle, divided into four parts. The students worked on paper at their tables, in circles of varying sizes, also divided into fourths. After choosing a symbol or motif we filled each quarter of the circle with a portion of the symbol. The children had plates of symbols

ORIGINAL ADAPTATION  
FROM THE BYZANTINE BY  
PAUL JENSEN OF GRADE 8B





ORIGINAL ADAPTA-  
TION FROM THE  
EGYPTIAN BY VERA  
NAGEL OF GRADE 8B

which they themselves had prepared and usually we placed a large-sized silhouette of the one we used, or perhaps several silhouettes in varying sizes and contours, in front of the class. As the proportions of the different parts of the motif under adaptation varied in each one's drawings, many interesting results were obtained. While the drawing on the board was my work, alterations and improvements were made at the suggestion of the class during the drawing, so the final result represented the combined ideas, as to space filling, of both class and teacher. The circle on the board and the circles at the tables were finished the same time.

*School Arts, September 1936*

After the adaptation was finished, each student added an appropriate original border to his own circle; he then traced and transferred the complete drawing to a clean piece of paper and went over the lines with India ink, varying the areas of black and white at his pleasure. A number of the drawings were later made into glass-lined trays with black frames and handles.

The designs on the blackboard were transferred in the eighteen-inch size to linoleum, carved and blocked on monk's cloth or other materials for table spreads and sofa pillow tops. The linoleum carving and blocking was

*(Continued on page 2)*

DON'T make up  
in public  
ITS BAD FORM!



FRANKLIN STANDS FOR STANDARDS

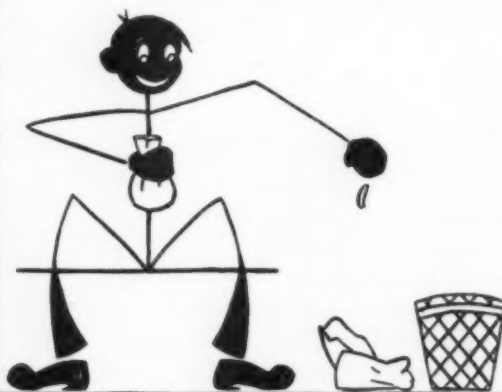
FRANKLIN STANDS FOR STANDARDS  
• don't be  
THE WEAKLING WHO CHEATS EVEN  
DURING THE TEST DAYS •



FRANKLIN IS OUR SCHOOL  
• don't be  
THE CHILD-MIND WHO DISTURBS  
THE LIBRARY.



FRANKLIN IS OUR SCHOOL -  
• don't be  
THE CHILD-MIND WHO MARS  
ITS BEAUTY BY BEING  
UNTIDY.



INK POSTERS FROM THE HIGH SCHOOL STUDENTS OF THE FRANKLIN HIGH  
SCHOOL OF SEATTLE, WASHINGTON. RECEIVED FROM CHARLOTTE PISAZZA





THESE POSTERS COMBINE THE KNOWLEDGE OF LETTERING, THE HUMAN FIGURE,  
 AND CARTOONING, A PROJECT THAT WILL ALWAYS INTEREST THE BOYS



ABOVE, A CUT-OUT HALLOWEEN SUBJECT FROM THE SCHOOLS OF CHADRON, NEBRASKA. RECEIVED FROM GERTRUDE LUTZ. BELOW, ORIGINAL CRAYON DRAWING FROM FIRST GRADE OF GILBERT, MINNESOTA. MARGUERITE SISEL, TEACHER

## New Officers Elected by Pacific Arts Association at San Francisco Meeting

MISS LENA PATTERSON, Associate Professor of Art at San Diego State College, was recently elected president of the Pacific Arts Association. She received her early training at Ohio University and Columbia University, later studying under Dr. Eugene Steinhoff and Herr Joseph Binder of Vienna, Austria, and Marya Werten of Poland. Previous to her present position, Miss Patterson was Professor at the State Teachers College in Kirksville, Missouri, and instructor at the Chouinard School of Art in Los Angeles, California.

MISS MAY GEARHART, Director of Art of Los Angeles Public Schools, Los Angeles, California, was chosen Vice-president by the Association with Miss Frances Eby, Director of Art in Oakland, California, as second Vice-president; Miss Elsa Hamann, San Diego State College, as Treasurer; and Daniel Mendelowitz, Stanford University, Palo Alto, California, as Secretary.

Council members for the coming year are Miss Evelyn Mayer, San Francisco State Teachers College; Mrs. Harriet B. Spurr, Sacramento State Normal School; Miss Mary Swerer, State Normal School, Cheney, Washington. The 1936 meeting will be held in San Diego, California.



*New President of  
Pacific Arts Association*

## New Secretary for Eastern Arts Association



MR. RAYMOND P. ENSIGN has been appointed Secretary of the Eastern Arts Association and will take over this office on October 1, 1935, from Burton A. Adams, Principal of Technical High School, Springfield, Massachusetts.

Mr. Ensign has had a wide experience in art education work. He is a graduate of the State Teachers College of River Falls, Wisconsin, and of the School of Fine and Applied Arts of Pratt Institute, Brooklyn. He served six years as instructor at Pratt Institute, then became Head of the Design Department. At the invitation of Henry Turner Bailey, he became Head of the Design Department at Cleveland School of Art.

From 1922 to 1928 he was Dean of The School, the Art Institute of Chicago, leaving there to become Director of the Newark School of Fine and Industrial Arts. He has just relinquished this position and will soon establish his headquarters in New York City as an executive officer in a national organization.

Hundreds of SCHOOL ARTS readers know him intimately, having attended the Berkshire Summer School of Art at Monterey, Massachusetts, which he founded in 1915 with Ernest W. Watson.

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Above plate from SPEEDBALL Text Book!  
the 4th printing of 2nd Edition - 50c

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Camden, N.J. 08104

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Supplies, tools, and designs for craftsmen in leather, wood,  
metal, weaving, braiding and all other crafts.  
64 Stanhope Street Boston, Mass.

## Why Make Toys

(Continued from page 16)

PAPER CRAFTS—Hand decorated papers—spatter  
print, block print, stick print, blue print, batik  
paper, marbled paper, starch or finger painting,  
crinkled paper.

USES—

For Illustration—Many of these methods of  
decoration may be used for illustration purposes  
in account books or as background sheets to  
mount poems or typed material.

For Covering—Boxes, filing cases, portfolios, desk  
sets, books, writing cases, screens, waste baskets.  
Papier-Mâché—Bowls, decorative fruits, masks,  
puppets, doll faces, toy animals.

Colored and Crinkled Paper—Twists for cro-  
cheting purses and hats; for making dolls.

## A Foundation in Design

(Continued from page 61)

done in the art room out of school hours by  
boys of the seventh and eighth grades who  
were interested.

Many of the girls went over their tracing  
paper designs in the small size with wax  
crayon, and transferred them with a hot iron  
as decorations to silk scarfs or handkerchiefs.

After working out one design together, a  
few periods were spent on individual develop-  
ment, but this, I found, was not practical in  
grade school work. Much time was wasted  
by the children who could not work without  
direction, and even the children who could  
do exceptional work felt that more was  
accomplished when we worked as a class.

The designs submitted herewith are made  
from tracings of drawings done by children  
in the class.



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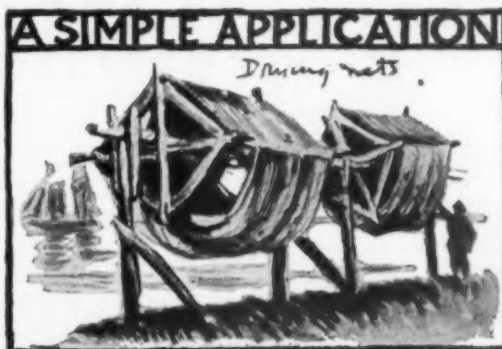
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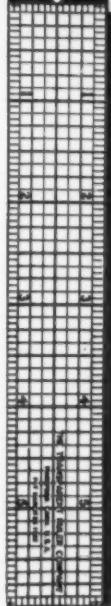
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## Competitions and Contests

Art Education has a worthy ally in "good business." This fact is demonstrated in the great number and variety of contests and competitions which are annually promoted for the benefit of greater sales of some commodity or the promotion of some enterprise, and for the advancement in art of those who take part in the contest.

SCHOOL ARTS is, as it should be, interested in these contests so far as they contribute toward the development of art appreciation and art expression on the part of our young people. For this reason we are including in this column abridged statements of contests and competitions which have come to our attention, hoping that by so doing encouragement will be given students in any department of the arts to try for the best in every endeavor. To quote the motto of the old School Arts Guild, framed by Henry Turner Bailey in another generation—"I will try to make this piece of work my best."

### AYER SCHOOL SERVICE COVER CONTEST

Three hundred and forty students in forty-three art schools or art departments entered the contest conducted by N. W. Ayer & Son, Inc. for a design to be used on their publication, "Ayer School Service." The primary object of the contest was "advertising service to schools."

The first prize went to Dorothy Edith Rodenhause, a student in the Pennsylvania Museum School of Industrial Art; the second prize went to Ruel Haggard, a student in the Kansas City Art Institute; and the third prize went to Paul Malone, a student in the Pennsylvania Museum School of Industrial Art. Eight awards were made, and four of the designs are printed in the April issue of "Ayer School Service." Others will appear in later issues.

Charles T. Coiner, Art Director of the Ayer Agency, says of the contest: "It was very interesting to see how good the students' work is all over the United States. The teachers are professional and up-to-date in their instruction. Those who are considering taking up commercial design for a living should be greatly encouraged by the results of this contest."

### 1935 PENNSYLVANIA POSTER ART CONTEST

Another contest, of special interest to citizens of Pennsylvania, was that conducted by Alpha Delta Sigma, professional national advertising fraternity at Pennsylvania State College—"The 1935 Pennsylvania Poster-Art Contest."

From a collection of about 2000 designs prepared by art students in the high schools of the state, 600 were entered in the contest by 83 high schools. The first six prizes went to students of the high schools of cities and towns in this order—Bethlehem, Johnstown, Pittsburgh, Bethlehem, Norristown, Pittsburgh.

The objective of the poster designs was "to sell the state of Pennsylvania to the prospective home maker or tourist, and also to stimulate Pennsylvania residents to a better appreciation of the advantages of their own state." An entirely worthy idea.

#### POSTER COMPETITION

conducted by the American Society for the Prevention of Cruelty to Animals. This entirely laudable competition was open to United States professional art schools, and was accepted by twenty different art schools in fifteen states. A very high quality of work was turned in. The grand first prize, offered by Carter's Ink Company, makers of the widely known Velvet Tempera colors, was won by Miss Alice Jefferson of Pratt Institute. The subject of her poster was the preservation of wild geese during the migratory season.

#### SOAP SCULPTURE COMPETITION

For eleven years Proctor & Gamble have promoted the art of sculpture by offering prizes for work done with white soap as a medium. This competition has been conducted so long and has become so well known that it is recognized now as an institution. No explanation of its function is necessary. The promoters and the jury are men and women of national reputation—their word is beyond criticism.

There were nearly a hundred persons who were awarded prizes in the several classes. We cannot possibly name them here. The prize winning carvings were exhibited at Rockefeller Center during June. No doubt some who are reading these notes must have seen them. Beonne Boronda, of New York, was awarded first prize in the professional group; Edward J. Anthony, Wyandotte, Michigan, first prize in the advanced amateur group; Grace Bass, Columbia, Mississippi, first prize in the senior class; Louise Campbell, San Bernardino, California, first prize in the junior group.

#### MARK TWAIN CENTENNIAL POSTER CONTEST

Under the guidance of Dr. Forest Grant, Director of Art, New York City, and sponsored by the Mark Twain Association, a poster contest, closing March 1, was conducted in connection with the one hundredth anniversary of the birth of the celebrated novelist. The contest was open to the high schools of the five boroughs of New York City. Considerable publicity was given the celebration and the poster contest, and it was well reported by the leading New York newspapers.

The first prize went to Alderic Thibault, a student in the Textile High School. An exhibition of 1929 posters in this contest was held at the Museum of Natural History.

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## EXCHANGE

Art Supervisors in England and the United States exchange positions for the coming school year



Mrs. LUCAS  
of Allentown, Pa.  
now in Yorkshire, England



MISS REID  
of Yorkshire, England  
now in Allentown, Pa.

When school opened up in September Mrs. Blanche Lucas, Assistant Supervisor of Art in Allentown, Pennsylvania, was installed as Art Mistress at the Training College, Ripon, Yorkshire, England and Miss Erica Stanford Reid, Art Mistress of the Teachers' Training College in Ripon, England, became the Assistant Supervisor at Allentown.

When the exchange was first proposed the work of selecting the supervisors to make the exchange was done in the United States by the Art Department of the New York University and in England by the London Council.

Miss Reid holds the A. R. C. A. degree conferred by the Royal College of Art of the University of London. The Municipal School of Art of Anlaby Road has conferred several prizes upon her and she won a scholarship in a national competition conducted by the School of Art in London. She has specialized in industrial design and handicraft.

Mrs. Lucas was graduated from the Bloomsburg State Teachers College, Kutztown State Teachers College art department and New York University, where she received a B.S. degree in art education. She also holds certificates of credit from Muhlenberg College, Moravian Seminary, Lehigh University, the University of Pennsylvania, Columbia University and the Pennsylvania Academy of Fine Arts of Philadelphia.

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# ANNOUNCING

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*Prepared by Pedro J. Lemos, Editor of School Arts Magazine*

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  - 7 Design--The Design Unit
  - 8 Design--The Application
  - 9 Posters
  - 10 Lettering and Booklet Making
  - 11 Holiday Projects
  - 12 Toys and Woodwork
  - 13 Sewing, Weaving, Basketry
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# Helpful Hints for Busy Teachers

## Results from these Recipes are Successful

### HOW TO MAKE MARBLED PAPER

Materials needed—3 tubes of oil paint, red, yellow and blue, and a shallow pan of water. Paper should be thin, such as thin typewriter paper. Get a muffin tin and mix up the different colors in separate sections. Paint coming from the tube is too thick and must be thinned with linseed oil or turpentine. Use a regular brush, the same kind you use for water color, and shake the oil paint drop by drop on the surface of the water. The paint will spread but then form a design in floating color. You can vary the design on the water by gently blowing it. Place the cut papers flat upon surface, being sure that every space of paper has been wet. Lift immediately and place aside to dry. Of course, if you use up the color on the surface of the water you will have to replace it before marbling other pieces of paper. If you want to clean up the color on the surface of the water use a paper towel.

*January 1932 SCHOOL ARTS, page 315*

### HOW TO MAKE WINDOW TRANSPARENCIES

Mix colored show card paint with powdered Bon Ami and a little lime. Keep mixture thin. Use wide brush and paint directly on window pane. The result will be a design or drawing in color on the window which, when the light shines through, will give a very pleasing effect. This mixture cleans easily from window, due to the Bon Ami.

*November 1934 SCHOOL ARTS, page 185*

### HOW TO MAKE ANIMALS WITH REAL FUR OR WOOL

Draw animals in outline. Get ravellings from old sweaters, or left-over pieces of yarns. Cut these into short lengths. Now put paste on the outline drawing. Apply wool substance to the pasted portions, press down with paper and after it dries you have an animal with its fur. Dogs and sheep are the most popular, with horses and rabbits close seconds.

*September 1931 SCHOOL ARTS, page 63*

### HOW TO MAKE DECORATIVE PAPERS

Mix cornstarch with hot water until you have a paste. Add tempera paint according to the colors you wish to use. As a substitute for the cornstarch you may use library paste.

Brush this mixture, cornstarch paste, over the paper surface or dab it on with a cloth. For best results it is wise to use thumb tacks to hold down the paper. Now, you can mark this wet surface with a crumpled paper or by cutting cardboards with notches and run this cardboard across the surface leaving a pattern, or you can take the end of a pencil or stick and mark the surface of the paper in any way you please. The result is a pleasing patterned colored paper.

*December 1929 SCHOOL ARTS, page 245*

### HOW TO MAKE HOUSES FOR SANDTABLE PROJECTS FROM SOAP

Get all the scraps of soap that are left-over or can be brought from the children's homes and cut these into small shavings or scraps. Put these scraps in a pan over a slow fire and add a small amount of water. Stir continuously until melted. Be sure to keep each variety of soap separate. Pour hot soap into pasteboard boxes the desired size for house, making blocks of soap about  $\frac{1}{4}$  inch thick. When soap is hard cut the blocks into sizes and shape into houses. Fasten the blocks together with small hairpins. Hot soap may be used for making edges or filling in crevices. You can then design the house by carving the soap.

*December 1931 SCHOOL ARTS, page 247*

### HOW TO MAKE INDIAN HEADBANDS

Corrugated cardboard strips make strong headbands with the holes all ready for chicken feathers and you can color these feathers with dyes and get your real Indian headdress.

*May 1930 SCHOOL ARTS, page 568*